

HOME FURNISHING PRACTICAL AND ARTISTIC



ALICE M. KELLOGG



INTERESTING HALL WITH WHITE PANELING, AND MAHOGANY
RAIL AND STAIR TREADS. RED TILED FLOOR; OLD LAMP AND
LANTERN

Home Furnishing

Practical and Artistic

By ALICE M. KELLOGG

Revised by
AMY L. BARRINGTON



With Forty-three Illustrations from Photographs

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P R E F A C E

THE progressive spirit of the new century and the rapid artistic development throughout our country have awakened a widespread, intelligent interest in all matters relating to the Art of the House.

The interior of the home is naturally a reflection of its occupants, and the possibility of achieving satisfying results has created an ardent desire for adequate knowledge. Even in homes of moderate cost, an effort to unite beauty and utility has become remarkably apparent, and fortunately, artistic surroundings are not dependent on large outlays of money.

There are few homes in which the furnishings might not be altered or modified to advantage. The point to be kept in view is, in the main, how to unite in the best way practical equipment and artistic effect; and this can be ac-

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complished only by the employment of taste, knowledge, experience and judgment. To furnish a home, therefore, requires serious thought when the end to be attained is one of harmony, simplicity and refinement.

Too often a house on which an architect has expended his utmost skill is ruined interiorly by ignorance in selecting the furnishings and decorations. The single choice of a wall paper may mean a disastrous introduction of glaring colours and distracting patterns. Often the mere arrangement of the furniture becomes as important in obtaining a pleasing interior as the design and finish of the different pieces.

No positive set of rules may be laid down whereby to solve the various problems of house-furnishing, without seeing the house and occupants, and knowing the amount of money there is to be spent. But there is a field for real service at the present time, in showing the results already attained in this movement and in providing helpful information, fitting sug-

PREFACE

gestions, ideas and methods for furnishing the home practically and artistically.

In this second edition of my sister's book, I have revised a few chapters, and introduced photographs of special interest. I wish to acknowledge the courtesy of Miss Julia Siedler, Mrs. Jessie Tarbox Beals, Erskine Danforth Corporation, Kensington Mfg. Co., and the editors of *House and Garden* and *House Beautiful*.

AMY L. BARRINGTON.

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PART FIRST

HOME FURNISHING

PRACTICAL AND ARTISTIC

I

THE HALL, VESTIBULE AND STAIRS

THE impression that a hall leaves with one is not so much of detail as of a hospitable or inhospitable atmosphere. The furnishings are the fewest that are gathered into any room in the house, the decorations are the simplest; the right selection of each is imperative if the hall is to be made attractive.

Interest in home furnishing is often too closely concentrated upon the living rooms to the neglect of the hall and stairway; yet the latter really exacts the larger amount of attention, from two standpoints—prominent position and constant usage.

In the early days in England the hall was an

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imposing chamber, where much of the social life was passed. Tables were brought in at meal times, and privacy was secured by screening off certain portions of the apartment. After a time regular rooms were arranged for receiving visitors, eating and sleeping, and the hall became a place distinctive in itself.

Modern halls are an outcome of all of the styles that have gone before. Sometimes they appear simply as a means of egress and entrance, and as a passageway into the various rooms of the house. Or, the hall is sometimes combined with the reception room or parlour, or made the chief living room in the establishment.

The wide, straight hallway, of colonial architecture, that extended from the front of the house to the back, is still seen in many modern homes, besides those constructed after the old style. A treatment that followed the early colonial is that of placing the staircase in a passageway out of sight of the front door, at the right or left of the entrance. This kind of hall, with the doors at opposite ends,

HALL, VESTIBULE AND STAIRS

makes a pleasant sitting place in summer, when cool currents of air draw through the openings. As to the furnishing of the hall, we should use material that is not only indicative of the family taste, but is neither less nor more worthy than that used in the other rooms.

In the suburban hall there is more room for expression than there is in the apartment. Should the floors be tiled, so much the better, for there is nothing more attractive. One might call the tiled floor an architectural feature of the house, and as such, a part of the furnishing already happily accomplished. Next to tiling, the floor would be of hard wood. The English use linoleum for halls, and it has its advantages, presenting as it does, a smooth, hard surface without seam. In America, we are more apt to relegate it to the kitchen or back entry, or use it when the floors are rough and uneven.

In an old farmhouse, remodeled, the entire first floor was covered with battleship linoleum of a warm brown color. As the floors were in

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poor condition, it was used in preference to re-flooring with wood because it was less expensive.

As for the walls of the hall, panelling is one or rather the most desirable, of treatments. Unfortunately, it is one of the most costly also. Wall paper is the next thing to consider. Violent colors and contrasts have been superseded by the more neutral tints. This is a natural reaction from the strong reds and blues used so commonly a few years ago. Some of the quaint picture papers of the 18th century, or foliage designs, look well with white woodwork. Grass cloth, vellum and stippled papers are charming in the gray, tan or ivory tones.

A paper that simulates a fabric is usually a good choice if neutral in color. A self-toned figured paper is permissible, and will stand wear better than a perfectly plain paper. A striped paper of very fine lines, in black and white, gray and white, tan and brown, gives a good appearance and is more unusual. Some of the stippled papers are very beautiful and seem as if they were done by hand. If the



Courtesy of Kensington Mfg. Company, N. Y.
EXCEPTIONALLY FINE JACOBEOAN OAK DRESSER. CHAIRS AND CARVING SHOW TUDOR
INFLUENCE. DRAWER-PULLS OF HAND BEATEN HARDWARE

HALL, VESTIBULE AND STAIRS

plaster is rough, it may be painted a warm gray, dull orange or stippled with two or three colors, one over the other. If this is done well, it gives a delightful quality to the wall surface.

The furniture for the hall of the suburban house, as well as for the apartment hall, should be chosen for its dignity and beauty. A formal treatment is to be preferred to a hit-or-miss selection and arrangement. The table will be preferably oak or walnut, and the chairs of a straightbacked type. With a walnut table of Italian design chairs of the same period should be used, although some of the carved English models are also suitable as they are of the same epoch. There is more of a variety in the Elizabethan styles.

The term Elizabethan furniture is used broadly, also taking in the reigns of James and Charles. To cover a longer period the name Jacobean is frequently applied. Charles had a distinct influence on the styles of the times. He was a great spender and had lived long enough in France to imbibe opinions and tastes quite dif-

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ferent from his predecessors on the English throne. His chairs, still shown in museums, are beautifully carved, some with the crown surmounting his initials, and the original caning in the back and seat.

On each side of the table (if there is room), place the selected chairs, and over the table a mirror—so indispensable for that last look. Let the framing of the mirror follow the type of table, for there are all kinds of frames as there are all kinds of chairs and tables. If you have a good mirror and know the frame to be in poor taste, have it reframed in a style to go with the chair and table. Perhaps there is a bench, or chest, either of which may be used with or instead of the table. The chest will solve the problem of the family overshoes, unless there is a closet for them.

The table would be preferably of the console type, or narrow and long, sometimes called a refectory table, or a stand of teakwood, with slender, slightly carved legs. If the table is of mahogany, it may be any one of the drop leaf

HALL, VESTIBULE AND STAIRS

kind. If there is enough surface space, candlesticks will look well on it, or small lamps or electroliers. Our English friends sometimes place a table filled with bright candlesticks near the staircase for guests to take on their way to bed. Although this is hardly needed in these days of electric lighting, still where houses are not so equipped, the idea is a pretty one, and the table full of glittering brass is a pretty sight.

Between the candles, a jar with a dwarf Japanese shrub, or a colored glass bowl will be suitable. This may or may not have a flower in it, as the color should be beautiful enough in itself. A flaring bowl of aubergine (eggplant color), sulphur or black, mounted on a carved teakwood stand, with one rose just opening, or a waterlily floating on the water is an arresting decoration. We have to thank our Japanese friends for calling our attention to the perfection of simplicity in decoration.

The table may be left bare—especially if the wood is handsome—or it may have a runner of

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hand-made linen, or perhaps a piece of brocade. This may be bound and lined, or edged with gimp. A Persian or Arab saddlebag, or a small, not too thick rug is also a good choice. A tiny tray for calling cards may be added, but it is better not to clutter up the table.

One or more rugs may be used for the floor covering, or a plain, small figured carpet may cover the entire floor. Taupe colored carpet has had and still has a vogue. Taupe and gray are perhaps the most refined of the plain colored carpets. If the hall is long, carpet may be used as a runner, or made up into a rug for the wider hall. The Oriental rug may also be used, preferably of the stronger or bolder designs and coloring.

The lighting fixture should be carefully considered. If it is ugly in form, there are two remedies. One is to paint the whole fixture the color of the woodwork or wallpaper, the other is to screen the light and fixture completely. Naturally this can only be done if electricity is used, or a gas mantle which will

HALL, VESTIBULE AND STAIRS

restrain the flame. Frames may be bought in various shapes, some attractive ones are in a modified lantern style. A plain drum shape is a good form to use in a hall. Every week shows new treatments of the shading of lights and lamps. Parchment is very popular, and when painted in few colors or simple bandings of color, is most attractive. The edges may be bound with antique galloon braid. If silk is used to cover the frame, it had better be a plain color, lined with orange or other warm color, depending upon other colors in the hall. Light pulls are made of attractive tassels and look well.

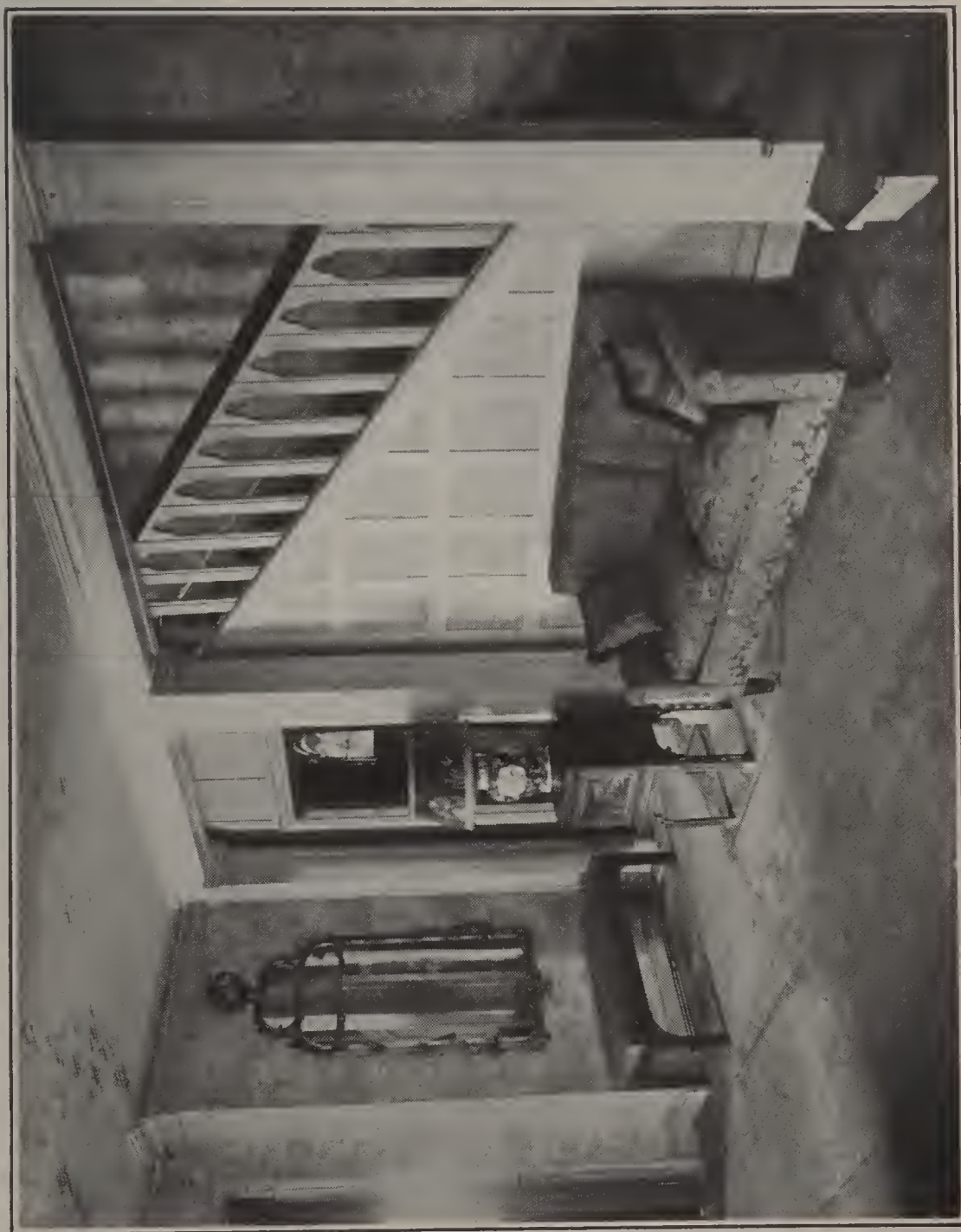
Sometimes the fixture may be entirely covered with a brass, copper or iron lantern—which may be found in antique and brass shops. Lately the high class department stores have added a small line of brass accessories, such as sun dials, candelabra, knockers, trivets, tongs, toasters and other fire irons. These lanterns are especially attractive and suitable in the country house hall, or the hall that shows con-

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siderable woodwork, paneling and furniture.

A clock will be found useful in the hall, either of the hanging variety, or with the standing case, so commonly called Grandfather's clock. Where this must stand will depend on the size of the hall and its other furnishing. The landing is a good place, if there is room enough, or it may be by the door. In any case it is a handsome addition to the hall.

In the newer houses, the sliding doors from hall to living room, are often replaced by French doors, entirely glassed. Where the space is limited, the doors are made to fold in small leaves, taking very little room. The glass is usually covered with China silk, pongee or casement cloth tightly shirred on small brass rods. Sometimes the color of the window curtains is carried out in the glass curtaining, but it is safer to use the inconspicuous coloring of the casement cloth. If the door from the vestibule has glass let into the panel, it will need to be screened. Casement cloth, pongee, Shiki



Courtesy of Miss Julia F. Siedler

HALL IN SUBURBAN HOUSE WITH FOLIAGE WALLPAPER GRAY IN TONE. GRAY CARPET. SOFA COVERED WITH ROSE DAMASK. CHIPPENDALE MIRROR AND BENCH. BLACK HAWTHORNE LAMP AND SHADE

HALL, VESTIBULE AND STAIRS

silk, bobbinet or filet mesh may be shirred on small brass rods at the top and bottom of the glass. The elaborate lace curtain is gradually being superseded by the simpler and less obtrusive silk. All the glass doors and windows opening out of the hall should be curtained alike, of course.

If there is a portiere in the doorway, it should hang straight to the floor, not draped. Heavy material may be hung with pulley cords and traverse rings for ease in closing. The material of which the portiere is made, may be velvet, velour, brocade, arras cloth, monk's cloth, rep, linen or cretonne. Unless the material is doublefaced, it will need to be lined. There should be plenty of rings or hooks attached three inches from the top edge of the material. If the heading droops, it should be lined with a moderately stiff buckram, so that it will stay in place. The co-ordinate scheme of the entire floor comes into play with the selection of the portiere. If the hall, living room and dining room are treated in similar fashion

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as to walls, floors, curtains and furniture, the portiere that agrees with them in coloring will be found to be the best choice. If there is much design in the floor covering and that of the furniture, it is much safer to choose a plain material for the portiere.

Pictures for the hall should be carefully studied, as much of the attractiveness of the hall depends on their choice and arrangement. Those of striking interest and color will be found most desirable. Black and white work, Japanese prints framed alike, or nearly so, look well; photographs of architecturally fine buildings, and in a large hall a portrait is especially suitable. I have seen a small Oriental rug hung in an empty space, just opposite the door of an apartment. It was harmonious in color, and though much worn, made the focal point an interesting one.

The arrangement of furniture as seen from the front door should be such as to interest and attract at a glance, in fact, the view from the

HALL, VESTIBULE AND STAIRS

door of every room in the house should be a matter of careful arrangement.

As to color for the hallway, Mr. Albert Herter, essentially a colorist, says that the warm tones of orange, reddish orange and warm yellow are the tones of welcome, and therefore should be used at the entrance of the house. In the hallway of his own country house, the rich tones of apricot silk hang in great folds in the doorway to the living room. The color is repeated in the Chinese rug on the floor, and in the great balloons of thin parchment that cover the lighting fixtures. The staircase is of red teakwood, and Japanese prints framed alike hang along the wall. The note of contrast that gives brilliancy, lies in the turquoise colored bowls and vases, that are always filled with flowers.

II

THE RECEPTION ROOM OR PARLOUR

THE “keeping room” of our ancestors that was reserved for formal entertaining is not sufficiently in accord with our comfort-demanding age to be, like some of the furniture of its period, either restored or reproduced. Yet the readiness of that room to receive the outside world at all times scored one point in its favour and makes a modernised substitute desirable. A receiving, or reception room, is of advantage under any conditions, and, with young children or older persons in the family, is really necessary.

The situation of a room of this kind (in some homes called a parlour, in others a reception room) should be near the front door or vestibule, and if this is well managed by the architect or builder, a stranger entering the house will

RECEPTION ROOM OR PARLOUR

naturally turn towards the place where he is to be received, and not stray into the family rooms. When the room is not properly located in the beginning, some alteration of doorways should be made or the uses of the rooms changed. In one home the latter plan was adopted, making the library into a reception room and the parlour into a living room.

The privacy desirable for a reception room is often defeated by the modern fashion of archways in place of doors. When the former exist, thick hangings may be used that will shut out noise and interruptions. A second door from the reception room to another part of the house should be planned in building a house with a parlour.

The popular scheme at the present time is to furnish the parlour in what painters call a "high key," that is, white-and-gold, white-and-rose, or green-and-white. This is suitable in a home where there is much evening entertaining and where the parlour is used by guests without wraps, the decorations making a brilliant

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setting for evening costumes; but when the main office of the room (as in homes of moderate cost) is to receive callers in their outdoor garments, with the hostess in her ordinary house dress, quiet colours in the room are the better choice. With this granted, the woodwork may be a soft-toned medium brown, with a paper quietly decorative in design; or a two-toned paper may be chosen as a background for some interesting pictures. The windows may be hung with long écreu-coloured lace curtains, with over-curtains of warm-hued tones for the winter. The absolute needs of the room would be covered with the admission of two or three chairs, a small sofa and a table; but this limit may be extended as space and income permit.

In the selection of chairs for this room rockers and Morris chairs may be discarded, but comfortable armchairs of good construction provided. Some light side chairs with cane seats and mahogany frames are useful in this room, and the Sheraton models for sofa and chairs are



Courtesy of Miss Julia F. Siedler

DRAWING-ROOM OF ANTIQUED WHITE PANELING. SOFA COVERED WITH BLUE AND
TAUPE STRIPED VELVET. WING CHAIR OF BLUE SELF-COLORED DAMASK. CHINESE
CHIPPENDALE CABINET DECORATED IN DULL BLUE. DRAPERIES OF YELLOW
LINEN. CARPET RUG TAUPE COLORED

RECEPTION ROOM OR PARLOUR

essentially appropriate. Willow chairs, stained and fitted with pretty cushions on the seats and backs, may take the place of a more expensive upholstered variety.

There are tables innumerable to choose from, but many of them are badly designed, heavily ornate and poorly constructed. The old-fashioned round candle-stand is a model that has not lost its trim outlines with age, and the carved or pie-crust edge bestows a little touch of decoration that is not objectionable in the reception room.

A low taboret is useful for holding a foliage plant, and a teakwood stand with a square of marble set into the top is serviceable for holding a vase of cut flowers. If tea is to be brought in at any time, a turn-down or tip-table may be kept in reserve for the tray.

A small writing desk or table supplied with stationery may also be a part of the equipment of the parlour, for the especial convenience of the caller or guest staying in the house.

The selections of pictures may be such as to

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arrest the attention and give pleasure by their interpretation of nature or life. Family portraits, amateur attempts at photography, experiments in drawing or painting, may each and all be excluded from the reception room.

Books of pictorial interest or short selections that may be enjoyed by callers who chance to be kept waiting are among the minor provisions for the parlour that give evidence of thought as well as of taste; and fresh flowers in pretty bowls or jars will give a more distinctive touch than mere furnishings, however valuable.

Bric-a-brac and other decorations may be chosen for the enjoyment of those who come into this room, and not be an expression of the individual tastes of the family. A clock of good design may stand upon the mantel with a plaster cast, candelabra, a Japanese vase and piece of pottery.

III

THE DINING ROOM

ORIGINALITY and taste are often expended in the different parts of the house to the exclusion of the dining room. As a place to go to at meal times this room is provided with a table and chairs, a sideboard and china closet. The windows are curtained, the floor is laid with a rug or carpet, the wall is papered, pictures are hung and the room is finished.

What are the possibilities for making this part of the home interesting? If we begin when the plans of the different rooms are drawn up by the architect, we would put in a plea for placing the dining room in a position where it will get the morning sunshine, the full light of day hours, and the lingering gleams of sunset. This means an exposure of east, south and west; but if this happy combination is

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impossible to reach, then one of the three may be the substitute. If only a north light, however, is available for the dining room, especial care must be given to the colouring to make up for its cold outlook.

One point that may well be thought of in making a new dining room is its shape. Long, straight lines, or those exactly square, are almost sure to create an uninteresting interior, unless helped out by built-in furniture or artistic woodwork.

A plate shelf may often be made an architectural feature in the dining room. Its mission is to hold pieces of china that are worth exhibiting from an artistic or historical point and that are not needed for daily use. Usually the plate shelf is placed in line with some other part of the woodwork, the top of the mantel, the upper framing of the windows or doors, or it may be quite independent of any of these. If the wall below the plate shelf is panelled in wood to form a wainscot, only the space above needs a covering. Water or oil colours may



DINING-ROOM WITH WHITE PANELING. LOWBOY USED AS A SERVING TABLE, FILLED WITH GLITTERING BRASS AND COPPER. SAMOVAR FROM RUSSIA, BRAZIER FROM SPAIN, ARE REFLECTED IN THE SHINING MAHOGANY OF SIDEBBOARD AND FLOOR

THE DINING ROOM

give this part a plain tint, or a paper may be used; or one of the heavier wall coverings such as burlap, grass cloth, Japanese leather or buckram may be selected, a plain surface showing the contents of the plate shelf to better advantage than a figured one.

China closets that are built into or against the wall are another means of bringing interest into the dining room. Sometimes these closets are united with the fireplace to balance the lines of the room.

A long window seat with casement windows is a pictorial addition to a dining room, and of service for afternoon or evening entertainments.

If a choice may be made in the woodwork of this room it may fall on whatever will suit the furniture the best, and as a decided preference is generally felt for dining-room pieces in mahogany or oak, the background of wood may, with the former, be of white painted wood, or, with the latter, some shade of brown or green.

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In rented houses the dining rooms are often spoiled by a cheap wood finish, and the only improvement to be made is with paint of a quiet, harmonising colour.

The colour of the walls and the colour of the floor covering are the important items in the dining room from a decorative standpoint. If the exposure renders the room habitually dark and gloomy, great care should be given to bring bright tones into the wall treatment. If, on the contrary, there is considerable window glass and a glare of light, the room will require toning down with papers of subdued hues.

The question of a plain or figured wall paper for the dining room must depend upon certain conditions—whether a purely decorative result is wanted or whether the walls must be a background for pictures or china. The style of furniture, too, will modify the selection, as chairs and table that are massively carved must be sustained by a depth of colour behind them.

A large rug is the best covering for the dining-room floor. If the boards showing outside of



Courtesy of Erskine-Danforth Corporation, N. Y.

GROUP OF DINING-ROOM FURNITURE, EARLY AMERICAN FINISH. DROP LEAF CUPBOARD. WINDSOR CHAIRS WITH PIERCED SPLAT FOLLOW THE ENGLISH DETAIL

THE DINING ROOM

the rug are not in condition for a stained or waxed finish, they may be painted a soft dark colour that does not obtrude itself against the colours of the rug. The size of the rug should be generous enough to allow the chairs to be pushed back from the table without scraping the bare floor.

A plain-coloured rug is not as serviceable for this room as well-mixed colours in a close-set pattern. The Wilton rugs and the Scotch (the latter reversible) are in good taste and give good wear at a medium price. Velvet or Wilton carpeting that is six, nine or twelve feet wide may be cut the right length and used as a rug without any border. Oriental rugs of not too heavy a pile are the most enduring here as in every other part of the home, but a strongly marked centre figure is often difficult to adjust evenly under a table.

The drop-leaf table around which our forefathers consumed their meals was increased in size for the comfort of guests by joining a side table of the same height and width at each

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end. Our later-day contrivance, the extension table, is an advance so far as utility is concerned, but for beauty it is not at all a success. The oblong size with rounded ends is seldom seen nowadays; square ones are still made; the round table, however, is growing more and more into popular favour.

The prominence of this piece of furniture and its cost make its choice a critical one in the fitting up of the dining room. The construction of the supports may be carefully noted, and if the table is to remain in an extended position the centre pillar may be discarded for a style with posts at each corner.

A round table four feet six inches across seats several persons and allows an extra place to be added without the use of extension leaves. It may be extended, if necessary, to eight, ten or twelve feet, according to the number of leaves. Of course, the rounded edges occasion a loss of space for the serving dishes that the square table affords. Table-cloths are made for the round table, and the usual small pieces

THE DINING ROOM

of linen for the centre, plate doilies, etc., each item adding its share to the symmetrical appearance of the table.

A polished wood for the top of a dining table soon becomes seared with hot dishes if no precautions are used. Large asbestos pads are manufactured to lay under the cloth, or, if a bare table is preferred for breakfasts and luncheons, small asbestos mats may be slipped under plate doilies.

Dining-room chairs should match the table in wood and general style. Mahogany chairs of the best make are sometimes copied from the English designers, Chippendale, Sheraton, and Heppelwhite. Chairs carved in dark oak return to the earlier period of English decoration, the Jacobean. Mission chairs and tables in austere lines and deep-coloured finish suit some conditions better than any other type. Painted chairs are not usual in the dining room, but the idea was adopted with success to match the sage-green paint on the woodwork. The reproductions of the Windsor

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chair without arms may be treated to paint with good results.

A sideboard of some kind, when the spaces of the room permit, is one of the real requirements of the dining room. So many varieties of this article exist in old pieces and new that the choice must turn upon the price that is to be paid, and its location and surroundings. Some of the old Southern sideboards of San Domingo mahogany are typical of lavish hospitality and generous-sized homes. A fine sideboard that has descended through generations is a treasured inheritance, but one that is merely an antique without any claims of association, beauty of design or integrity of wood, is valueless.

Besides the sideboard which holds the flat silver and linen in its drawers and accommodates other silver and glassware on the top, a serving table is useful as an auxiliary. This is made with one drawer and a shelf below, and the top is kept free for removing dishes to and from the table during the progress of the meal.



Courtesy of Kensington Mfg. Company, N. Y.

EXQUISITE AMERICAN HEPPLEWHITE SIDEBOARD OF MAHOG-
ANY INLAID WITH PEARWOOD, SATINWOOD, HOLLY, EBONY,
FIDDLEBACK AND LIGHT MAHOGANY

THE DINING ROOM

A china closet with glass doors and mirrors at the back is made in different woods and several styles to fit against the wall or to stand in the corner. Much expense is put into some of these closets, fine carving and careful finish adding to the cost of the handsome wood; and sometimes the shelves and sides are made of glass to show the interior contents to better advantage.

The lighting and heating of the dining room require a thoughtful consideration to give the acme of comfort with due reference to æsthetic appearance. Unless there are ample spaces to the dining room the open fireplace may be dispensed with, as close contact is a source of discomfort when it is too near the table. A recessed fireplace with built-in seats placed at the farther end of the room is the ideal arrangement for this feature in this part of the home. If hot-water radiators supply the heat, a warming oven may be attached to one of the radiators for use in the coldest weather.

To sit facing a glare of light will spoil the

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most enjoyable meal, and a table poorly lighted will bring equal discomfort. Just the right amount of light may be reached after a little experimenting with curtains and gas or electric shades. All of the windows should have practical means for shifting the curtains readily according to the needs for increasing or decreasing the light.

The articles related to the dining room, china, glass and silver, afford so large an opportunity for appropriate decoration that pictures seem almost needless. Yet the attraction that an interesting picture lends to any room should not be forgotten here. A reaction has happily set in against the unpleasantly realistic paintings of fish and animals that a few years ago were considered the proper selection for dining-room walls. Instead, there is a popular liking for the English and American coloured prints of hunting and golf scenes, and for a higher grade of pictures of still life, flowers and fruit.

Whatever the choice of pictures for the walls of the dining room, it should attract and hold



DINING-ROOM IN REMODELED FARMHOUSE. GOOD TASTE SHOWN IN SIMPLE PAINTED
FURNITURE AND CRETONNE

THE DINING ROOM

the attention pleasantly, and lend towards the entertainment of the meal hour.

A between-meals cloth is not so much seen now as in other years, and a round mat of some kind takes its place. The tooled leather makes a substantial and beautiful mat for this place; or an embroidered circle of thick brown linen may be made by home talent. A bowl of fresh flowers or a small jardinière may be placed on the mat and the rest of the table left bare.

IV

THE LIVING ROOM

A STRONG plea for the living room is made in these words of an English architect of reputation:

“Let us have in our houses a room where there shall be space to carry on the business of life freely and with pleasure, with furniture made for use.”

In much the same spirit is the ideal fixed by R. de Maulde la Clavière of “a living and well-ordered place, where the accessory does not take precedence of the essential, where every object has its own place and its specific character,” and where there is “a sentiment of unity, spaciousness and comfort.”

Individual occupations may claim the library, studio or study; the little children and older people the nursery and sitting room; but the

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living room is distinctively for general service, unique in usefulness, its realisation a continuous source of delight.

In homes where a living room has always existed, life without it seems impossible. Unlike other rooms that may be completely furnished from the outset, the living room is a thing of growth. It may begin in a very unpretentious way and assume importance with time and the development of family interests, but it is never at a standstill in suggestiveness as to its treatment.

In reconstructing an old house there is often an opportunity for throwing together rooms that are too small for use by themselves, and forming one large living room. Windows may be added and doorways enlarged, with careful attention paid to the architectural details. In one such attempt the discovery of an oak-beamed ceiling made a delightful starting point for a return to an earlier, simpler period of interior work.

In another house a dark end of a long room was lightened by inserting three windows in

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a row and opening them in casement fashion. Underneath the windows a set of bookshelves was built against the wall.

Still another effort at remodelling brought to light an unused fireplace and an old Franklin stove. Both were returned to usefulness and a quaint, cosy-looking open fire was the result.

“The paper of the room in which we live,” says a writer, “has a silent but irresistible influence upon us.” Recognising this, the walls of the living room will receive a quiet colour of one, two or three tones, the choice depending first upon the woodwork in the room, then upon the floor and furniture covering to be used, with due attention paid always to the amount of light and the direction from which it comes.

In selecting a two-toned paper a geometrical or conventional pattern set closely together is more pleasing and untiring for every-day wear than a scattered pattern or a stripe. In a plain colour the English or domestic ingrains may be used, or one of the thicker materials that are sold by the yard—burlap, crash, buckram,



WING CHAIR IN GENEROUS PROPORTION AND LINE. DOORWAYS WELL HUNG WITH
BLOCK PRINTED LINEN. SIMPLE BOOKCASE ALWAYS A GOOD FEATURE

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linen or jute. Textile fabrics when used as a wall hanging are usually tacked to a narrow moulding that is fitted at the top and bottom of the wall.

The question of a frieze or border for the living room is easily disposed of when the ceiling is less than nine feet. No ornamental finish except the picture moulding is then needed at the cornice. The regular frieze made to accompany plain papers is so obtrusive in design and distracting in colour that it may be discarded for a living room. In its place a figured paper intended for the side wall may be adopted by having it cut into strips the desired length for the upper wall.

The continuous use of this room will suggest a rug instead of a carpet, to avoid the interruptions of a spring or fall cleaning time. A large rug gives a sense of repose that is not accomplished by small rugs, and minimises the care of the bare floor, but sometimes the floor lines are so irregular that a rug cannot be found for the uneven spaces. Then the velvet, Brussels

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or Wilton carpet in rug patterns may be sewed together to fit the floor, the border following the outside edges within eighteen inches of the wall.

The restraint shown in selecting the colour and pattern for the wall covering of the living room may extend also to the floor covering. If mixed colours are preferred for the carpet or rug, they may be in soft tones in an unaggressive pattern, in a material as fine as is consistent with the rest of the furnishings. The two-toned effect may again be recommended for this room, as it has almost the full charm of a plain surface with more practical advantages.

The "livable" element would be defeated if the individual requirements of the family were not recognised in the selection of the furniture. Yet a preference for rockers, Morris chairs, low seats or high backs, soft cushions or hard wood need not be gratified at the expense of a good style, for a wide range is at hand from colonial designs to the modified mission of the present day.

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An English fireside chair with wings or "ears" against which to lean one's head for forty winks, is a picturesque selection. This piece may be upholstered in a needlework tapestry, woven, to be sure, by machine, but with a hint of the old-time hand-work on its texture. A plain, comfortable rocker is not easy to find, but one may be searched for in a flag seat or an upholstered seat and back, that is not too ornate for its position. The test of an easy chair is whether on first occupying it one wishes to remain from choice. Applying this test to many of the so-called "easy chairs," in considering them for the living room, would bar out a large percentage that, on the moment, might seem exactly suitable.

Stools or benches of willow or with flag seats, of Moorish make or in plain wood, are convenient for the children; and two floor cushions that may be laid one on the other are easily provided. The cushions may be covered with corduroy or a soft-finished burlap, or a tapestry in well-mixed colours.

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In a living room extensive enough to accommodate a swinging settle a pretty colour effect may be accomplished with the covers of down pillows. Bulgarian embroideries may be cut into squares for this purpose, or some Oriental patterns made on the loom may be the selection. The swinging settle will not, however, take the place of a lounge or divan, and the utmost comfort may be reached with a simple frame fitted with springs on which a mattress is laid. If such a divan without a back is the choice, three stiff pillows filled with moss or hair will be needed to place against the wall and as a brace for some soft small cushions. A fitted cover may be made for a divan, with a box-plaited ruffle on the lower edges below the seat, and the large back pillow may be covered with the material of the cover. With such a cover material by the yard may be sought for. If a regular lounge spread is preferred the plain one-colour Bagdads are better than the much-seen five-stripe variety. The modern Kelim rugs make an enduring cover for a lounge, and

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Oriental embroideries on red or green cottons are attractive.

A writing desk or secretary is one of the absolute requirements of the living room. One of the slope-front desks with large drawers below the lid is convenient, or a writing table with an open top and pigeon-holes may be chosen. In a large household more than one desk or writing table may be called for.

A generous-sized table, round, square or oblong, will afford a general centre for reading and evening work, but other small stands may be added for individual use in other portions of the room. A card table to fold away when not in use, a tip-table reserved for the tray of tea, a sewing stand for the needle-worker may be noted in equipping the living room with tables.

Bookshelves will naturally be provided for this room, and the open shelves will more readily suit the conditions than the closed cases. If standing space is limited, the hanging shelves may be fastened to or built against

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the upper walls, over a sofa or desk, mantel or table.

Evening enjoyment of the living room will turn upon a correct lighting, and whatever medium is used it should be brought low enough to do away with eye-strain. If decorated shades are preferred in the daytime the useful plain ones may be adopted at night.

The treatment of the living-room windows may be with direct reference to their utility. This may be achieved by studying the spaces for light and air and suiting the drapery to the conditions. The simplest curtaining in this room is the best. If shutters are provided a shade is not imperative, but long or three-quarter hangings (the latter coming to the sill) may be pushed aside in the daylight hours and drawn in the evening.

Sometimes a semi-transparent curtain is more fitting than either a thin material or an opaque goods. Embroidered madras or a stained glass net will give a characteristic touch to the living room windows. An all-over stencilling on or-

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gandie or rough-finished silk makes an unusual, attractive curtain, or home talent may embroider and hemstitch scrim or canvas.

In some homes a lack of ideas is evidenced in having the door hangings exactly like the over-curtains for the windows. The object of the two is something alike, but their positions are quite different. A material that hangs in soft folds may be made up for the portière, of a single or a double-faced goods according to the plan to be carried out. There is a larger variety always in the single-faced upholstery goods. A figured effect will be a relief at the doorways if the walls are plain, and a plain hanging will balance walls that are strikingly patterned; but harmonious tones and good designs that have some affinity for the wood-work and walls will be the surest means for securing artistic rooms. No loopings nor festoons are desirable, but the mechanical contrivances for correct hanging and smooth running should not be given up on account of their expense.

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A fireplace for the living room is a foregone conclusion to every home builder of our times; but when a rented house without provision for a fire on the hearth seems to eliminate this feature it is well to inquire into the substitutes that are on the market in gas logs that do not demand chimney or flue, and Franklin stoves that may be set with only a chimney hole.

In an old house that had seen Revolutionary days the fire on the hearth was never allowed to become quite extinguished in summer or winter, and the presence of the warm ashes made an easy re-kindling of the fire scarcely a moment's work. The homely adjunct of an iron crane suits the living-room fireplace, and if, at either side, there is a little hob, the water kettle will find a convenient resting place when not in use.

There is a more intimate enjoyment of pictures in the living room than in any other part of the house, and each selection may well be made with this fact in mind. If water colours, pastels or oil paintings are out of question from

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their cost, there are many satisfying prints in colour and in monotonies. Some of the tinted engravings or the carbon copies of the old and new masters are less hackneyed than the copies of popular paintings.

An inexpensive decoration was made for the walls of a living room with three or four full-page coloured illustrations from a high-class magazine, by placing them under a gold mat with a narrow gold frame.

V

THE LIBRARY

ALTHOUGH the distinguishing mark of the library is its collection of books attractively arranged, one sometimes finds a room designated by this title in which there is a conspicuous absence of well-filled shelves

“Where genius lies enshrined,
Where reign in silent majesty
The monarchs of the mind.”

The library, more than any other room in the home, repays a generous expenditure of money. On the other hand, with taste and judgment, it may be fitted up effectively in quite simple fashion.

A colour effect should not be as dominating in the library as in the other parts of the house, although it should be carefully planned not only to be correct in itself but to unite harmoniously with the schemes of adjoining rooms.

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Bright colours should be avoided on walls, furniture and floors and at the windows. Greens, blues, buffs and browns, in their many tones, are the most feasible colours to draw from.

The blending of colours in this room may be more subtle than in the other living rooms. A study of the tones in the autumn scenery will be suggestive for colour combinations in the library; the deeper shades for the floor, woodwork and furniture, the medium ones for window hangings, and the lightest for walls and small decorations.

White woodwork makes too vivid a contrast with everything with which it comes in contact to be a restful element in the library. A warm dark grey or a dark sage green is a better covering when paint must be applied to the wood finish. The hard woods that take a quiet finish of green or brown impart a feeling of wood texture that cannot be given by paint. Some new dull finishes for soft woods are welcomed in homes where cost is a serious consideration.

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If the walls of the library are too decorative in their treatment, either with the paper or pictures, the main object of the room, namely, to furnish the means for mental concentration, is destroyed. A self-effacing pattern in two tones or two quiet contrasting colours may realise better, perhaps, than a plain colour the ideal covering for the library wall. In libraries that are wainscoted with wooden panels or bookshelves, the wall space above may be hung with cotton or wool tapestry in verdure designs and colourings, or with the heavy pressed paper that resembles leather, stencilled grass cloth or figured burlap.

If the wall is to be covered from floor to ceiling with a paper, a close-set pattern or a stripe in two tones of one colour will prove satisfactory. A frieze or border in the library, unless the ceiling is high, affords unnecessary and distracting decoration.

The pictures for the library walls ought not to exact too much attention, yet each should have sufficient interest to qualify it for its posi-



Courtesy of Kensington Mfg. Company, N. Y.

MAPLE DRESSER AND RUSH SEATED ARM CHAIR, EARLY AMERICAN FINISH. DRAWER-PULLS AND H HINGES ADD TO THE QUAIN'T LOOK OF THIS FAITHFUL REPRODUCTION OF AN OLD DINING-ROOM PIECE OF FURNITURE

Courtesy of Erskine-Danforth Corporation, N. Y.

COMFORTABLE AS WELL AS QUAIN'T SETTEE WITH WIDE ARMS AND WINGS. BUTTERFLY OCCASIONAL TABLE

THE LIBRARY

tion. Paintings of landscapes or marines are usually reposeful in composition and tone. Portraits of celebrated authors, plaster reliefs and busts of the same, and pictures of the homes of great literary characters are also desirable acquisitions.

After the walls and woodwork, the bookshelves should receive a first consideration in planning a library interior. In style, quantity and placing, the shelves should conform to the proportions of the room, its occupants' interests and the remaining furnishings.

In Sir Walter Scott's library at Abbotsford nearly the entire wall space is set with bookshelves. Charles Dickens, too, worked in a room completely surrounded with volumes. Non-professional people, however, without the demands of authorship, may utilise wall space for general comfort, instead of fitting it with vast accumulations of literature.

Among the appointments of the home library a desk chair of the proper height for writing is always needed, and reading or study chairs

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may be selected to fit individual demands. The Morris chair in its original character as an undecorated, adjustable armchair is an excellent choice for the library, and there are many new shapes on the mission order or modified from the mission lines.

A library sofa, to be suited to its location, should be dignified in style, upholstered in durable, unaggressive-coloured material. The idea of comfort need not, however, with these conditions, be discarded.

A writing desk and study table are, of course, essential. As the fancy lines of the French furniture, and some of our own designs, also, do not accord with the serious purpose of this apartment, the selection may be taken from the early English, Dutch or colonial forms or our own mission patterns. The old-fashioned writing desks with sloping fronts are so much desired that reproductions of them are being made, and whether new or old the type is dignified and well-suited to the library.

A study table must be for general usefulness,

THE LIBRARY

of good size and strongly constructed. The gate-leg, or thousand-legged table of the seventeenth century, oblong in shape when all of the legs are supporting the top, is historically interesting and convenient for the library. It was on a table of this kind that the Declaration of Independence was signed.

A steel frame for holding a large dictionary is a practical article for the library. A stand to hold a complete set of encyclopædias, and a revolving bookcase for reference works may also be near at hand. A chest of shallow drawers with labels attached on the outside is one of the best systems for preserving newspaper clippings, prints and memoranda in classified form. So many modern conveniences for the student are thought of nowadays that the library may become a literary workshop without interior confusion.

A poorly lighted library defeats the purpose for which it has been set apart, and a full provision of lamps and drop-lights is required for every part of the room that is occupied in the

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evening. The chandelier may be given up in this room, and if a table is placed in the centre of the room, a double student lamp will radiate a soft, pleasant light in all directions. A white shade gives the strongest light, and green, in a light or a dark tone, is pleasant for continued use.

A carpeted floor, although it may be avoided in other parts of the home, prevents noise and gives a feeling of space, and in the library these points make its admission worth considering, even when rugs are the rule in other parts of the house. A plain colour may be chosen from the wool fillings in the domestic make or the English kind, or a velvet or Wilton may be chosen. Mottled effects or two-toned carpets come very near to the plain colour, and in patterns there are small, compact figures in three colours and copies of antique rugs.

The full allowance of window light may be granted ungrudgingly to the library, and whatever curtaining is chosen it should be so adjusted that it may be swung entirely away from



Courtesy of Erskine-Danforth Corporation, N. Y.

WING CHAIR OF GENEROUS PROPORTION AND GRACEFUL LINES. ORIGINAL OWNED BY GENERAL HEATH, FRIEND OF WASHINGTON. SPOOL TABLE, EARLY AMERICAN FINISH

THE LIBRARY

the glass. Thick curtains to draw at night in cold weather will insure more than any other furnishing in this room a cosy, withdrawn feeling.

A fireplace that is designed for the library should carry in its architectural lines and facing of brick or tiles the simplicity that if attained in other parts of the room creates a restful atmosphere for the student. A seat built near the hearth, or a settle drawn to one side of the fire with cushions and footstool makes a picture of fireside comfort.

VI

THE MUSIC ROOM

A MUSIC room, to deserve its title, should be furnished with a sympathetic understanding of the art for which it stands. The first provision is, naturally, for the performer. The placing of the piano is of importance, and the best rule to follow is that observed on the concert stage, where the soprano part of the keyboard is always toward the listeners.

If the upright piano can be placed at an angle from the wall without too much isolation for the player, the acoustic effects will be better than if the instrument stands close to the wall. The first arrangement is practicable only in a room of good size, with window and artificial light conveniently distributed. The back of a piano so situated must have some kind of light opaque drapery to conceal the works.

The true music lover will do away with all bric-a-brac from the top of the piano, as this

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is liable to cause a distracting jingle and vibration of the strings. For protecting the polished surface of the lid an embroidered scarf may be laid upon it. If the instrument must be left for a long time in a closed house, it is worth while to buy a rubber cover to keep off the dampness.

A piano stool is sold with the piano, but many persons prefer the revolving chair, and with graceful spindles for the back and lines of inlay the latter is a more pleasing article of furniture. In a home where there is duet playing, a bench for two players will be found more satisfactory than two stools or chairs.

The keeping of music in orderly fashion away from the dust can be achieved only with a cabinet having doors—a point that, in some music cabinets, is overlooked. One of the new devices for a music cabinet is to have two small doors open simultaneously, and on the inside of each door a ledge corresponding with the inside supports for the shelves on which the shelves may be rested when drawn out.

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The lighting of the piano, when gas and electricity cannot be employed, is a problem. A small hand lamp with a shield on one side is made for the grand piano, and candlesticks are attached to the upright panels of the cottage piano. A standard lamp in brass or wrought iron can be used close to the piano. Lamp shades are better if nearly colourless.

After the performer's requirements are assured that of the listener may receive attention. Seats that are restful and a light that is pleasantly tempered are the two main considerations, but the musical environment is not complete without the introduction of some plaster casts, bronzes, pictures and books. These, if selected from musical subjects, will impart educational and artistic value to the room.

All decorative effect in a music room should be subordinate to the use to which the room is given. A harmony of colour is as imperative as the musical harmony produced by instruments or voices. The single-colour scheme, in which red, green, blue or yellow alone is

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used throughout the room, is too dominant for the room allotted to music. A better plan is a diffusion of colours in a low key.

There are numberless fabrics besides papers and burlaps that will make rich and quiet hangings for the walls.—Japanese printed cottons, velveteens, jutes, linens and tapestries. While a plain colour may seem essential, the preference may fall equally well to a design in a self-woven texture, or a pattern that is printed in another tone of the same colour as the background.

If the side-walls are over ten feet high, the upper part may be decorated with a wide English border pictorial in motive, or a plain colour may have a conventional pattern painted upon it with a stencil. The plaster relief work that is made here and across the water gives the Elizabethan effect when applied to a ceiling, and when it is brought in touch with the wall paper by the right tinting it produces an appropriate decoration for the music room. This plaster work is also employed on the lower

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wall as a wainscot, or on the upper part for a border.

As important as the fireplace is in every division of the house, it offers in the music room an unrivalled opportunity for characteristic treatment. A capable architect will not pass by such a chance without originating something worthy of attention, but in a home where the conventional mantel is already in possession the only recourse is to add some attractive picture or plaster relief above the mantel. The famous Della Robbia singing children, in one, two, or three plaster panels, may be framed like the woodwork and fitted into the wall, or a photographic copy of some mural painting relating to the art of music may be procured.

A set of portraits of musicians and composers makes a stronger appeal when hung close together than when distributed in various parts of the room. Narrow, dark wood frames in uniform sizes will further set off the little gallery of famous faces.

On the selection of furniture depends a large

THE MUSIC ROOM

share of the distinctive quality that should mark the interior of the music room. The pictures may be noteworthy, the instruments of the highest class, the colouring harmonious, yet a pervading sense of something wanting means that the furniture must be inartistic. The chairs should be well-built and of varying shapes and sizes. Rocking-chairs may be omitted. Tables may be placed wherever they will be of service for holding books, flowers or music. Small rugs, not too heavy in weight, and door and window draperies as light as practicable will not lessen the sound of the instruments or voices enough to be given up for technical reasons.

VII

THE BATHROOM

THE Order of the Bath, as a military honour, was instituted by King George I in 1725; the earlier Order of this name, however, dates back to 1399, when the knights who received it were really treated to a bath as a token of their regeneration.

We are so accustomed nowadays to the facilities for personal cleanliness that the pomp and ceremony of King Henry IV's Order seems absurd. Yet the perfection of our present-day plumbing and bathroom appurtenances has been attained only by degrees, each year recording still further improvements.

The bathroom equipment, while recognised as an important factor in preserving the family's health, does not arouse as much interest as it deserves. When expense is not considered, a

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bathroom may have an outfit that is the perfection of exquisite style. In homes of more moderate cost the aim should be to have fewer, if any, of the luxuries, but of the necessities the very best.

In addition to the long bathtub so generally seen, there are extra tubs made for the shower bath, sitting bath and foot bath, besides an arrangement for a shampoo bath that consists of an attachment that fits over the long tub.

The lavatory in the highest class of plumbing is made in one piece of iron and enamelled to prevent the lodgement of dust or germs that carry disease. While the lavatory would seem to offer little opportunity for variety of design, there is, nevertheless, quite a number of round, oval, square and oblong patterns made. One of the latest, interesting from a sanitary and artistic point, is in marked contrast to the older forms and is cast in two pieces which are joined and then enamelled, making an absolutely unbroken surface. For a very compact bathroom, with the usual fittings of tub, wash-

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stand and toilet, there is an adjustable seat to attach to the tub for a foot bath. This may be taken away when not in use.

The shower bath has been until quite recently a luxury reserved for those who could build it into their own houses. A new portable shower bath enables even the temporary resident of a rented house, or a summer or winter boarder, to own his own personal apparatus and carry it around with him. The curtain is made of soft white rubber that folds back when not in use. The frame is of nickel-plated tubing, requiring only two nails or screws driven into the wall for its adjustment.

The floors of a bathroom should not be carpeted. If the wood is not right for a partial covering with a mat or rug, the entire surface may be covered with oilcloth, inlaid linoleum, or rubber tiling; or a thin wood carpet may be laid over the old one. In building a new bathroom a tiled floor is better than wood.

Some special rugs are made up for the bathroom in wool, having a mottled centre with a bor-

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der of the same colours used in the centre—blue-and-white, green-and-white or red-and-white. Cheaper ones are manufactured in cotton, and sometimes a Turkish towelling is laid on the floor for each bather. Japanese jute rugs have been bought for the bathroom on account of their small cost, but the harsh material proves unpleasant to the feet. The revived interest in rag-carpet weaving has brought out some of the old-fashioned hit-or-miss patterns in good colours that are suited to the floor of the bathroom. These are satisfying to the æsthetic taste when the colours respond to the tones of the woodwork. Another recommendation is their ability to stand laundering.

Bathroom walls, in the better grade of houses, have a wainscot five or five-and-a-half feet high of wood or tile. Sometimes a white cement is marked off in four-inch squares to give the appearance of tiles. The wall space above is then painted or papered, the first being the more durable and sanitary finish. If decoration is desired on the plain wall, a stencil border

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in darker tints may be applied. If the regular varnished bathroom paper is adopted, its ground work should correspond with the colour of the woodwork; that is, a cream-white paper will look better with cream-white woodwork than one or the other of a blue-white with cream-white in conjunction.

A bathroom entirely in white, in the ivory tone, is the favourite treatment for the ideal home. A touch of colour may appear at the top of the wainscot in a line of blue, yellow, pink or green tiling, and the rug may repeat the same colour in larger quantities. By keeping to one colour in the limited sphere of the bathroom a better result is achieved than with a mixture of two or three colours. Blue is generally chosen for the bathroom, but other colours will blend as well with white paint.

The older styles of bathroom papers have the tiled patterns familiar to us all, but some new imported papers have flowered designs, windmill scenes, sea-gulls flying over deep seas and pond-lilies on still waters. Sometimes a

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bathroom of good size is treated as a dressing room, and if the walls are covered with the same paper that is put on the walls of the sleeping room a transparent varnish will be needed to protect the dressing room walls from the dampness.

The regular linen closet should be separate from the bathroom, but a small closet for the especial linen of the bathroom may be introduced into the walls or fastened in a corner. A medicine closet is sometimes sunk into the wall of a bathroom and the door fitted with a mirror. A washstand in a bathroom may have a centre mirror and one at each side, placed in a slanting position to afford assistance in dressing the hair.

Nickel-plated bars are made for hanging towels in the bathroom, and there are also straight rests for laying down towels in a quantity. Baskets of nickel plate are also made to receive soiled linen. In selecting towelling for the bathroom the larger sizes are not apt to be overlooked, but it is advisable also to have an abundance of small-sized towels for hand-washing that may be used once and discarded.

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In curtaining a bathroom window two curtains should be made up, so that a fresh one may always be on hand. White muslin of a sheer, dainty pattern may be chosen, or a plain hemstitched linen. If leaded glass can be afforded for this room a plain colour, clear or opaque as preferred, will make a more refined interior than the garish coloured glass usually specified for a bathroom.

Besides the stationary belongings of the bathroom—tubs, shower bath, lavatory, and closet—there should be in the complete outfit for this room a soap-dish, sponge-holder, soiled-linen basket, tumbler-holder, robe-hook, match-box and toilet-paper holder. Each one of these articles should be kept in order with exactness and regularity, receiving, before any other room in the home, daily care. Plenty of soap and water should be given the enamelled work, with occasional additions of ammonia. The nickel plating may be rubbed with a soft, dry cloth, only whiting being used as a polisher. Patent prescriptions for nickel plate should be avoided,

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as they often contain an acid that destroys the metal.

Sanitary plumbing is of so great importance that in building a house every item that makes for show should be cut out if it in any way deprives the bathroom of the best class of work. Cases of illness are certain to follow careless plumbing, with doctors' bills that soon show the false economy.

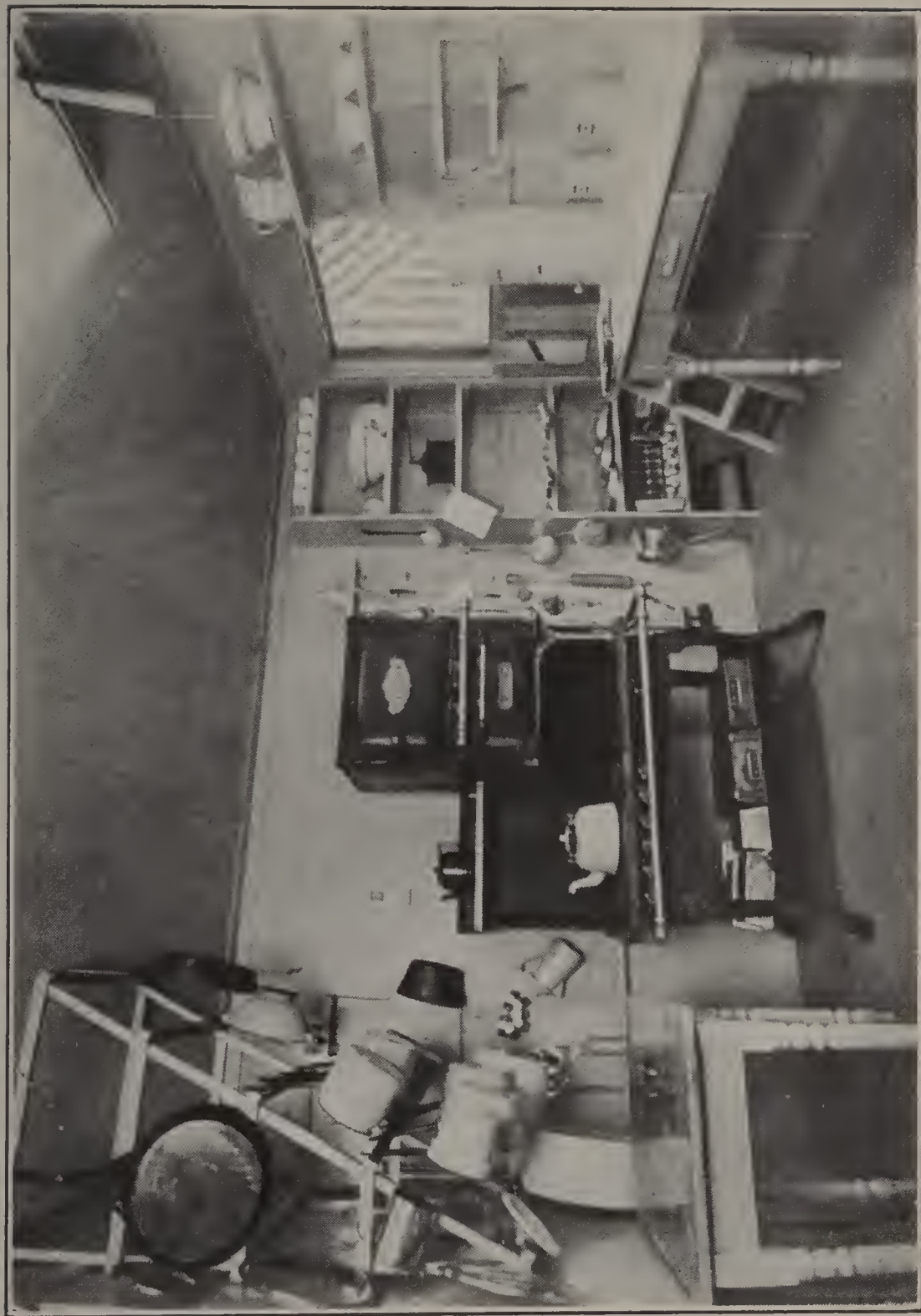
VIII

THE KITCHEN AND THE HOUSEMAID'S ROOM

A GOOD word has been spoken for the kitchen by one who has given inspiration to all departments of the house—William Morris. “In a country farm-house,” he says, “the kitchen is commonly pleasant and homelike, the parlour dreary and useless.”

Few kitchens in our own country can claim these attributes, as taste in this part of the home is not often combined with a practical equipment.

The requirements for cooking are naturally of first importance, and whatever economy must regulate other details, the stove or range should be one that is absolutely reliable. A gas stove in small apartments frequently takes the place of one that consumes coal, and in kitchens of ample size one of each kind is often installed. A combination gas and coal range



BUNGALOW KITCHEN COMPLETELY FURNISHED. ZINC COVERED TABLE MAY BE MOVED NEARER THE STOVE, TO SAVE STEPS. FLOOR COVERED WITH BLUE AND WHITE LINOLEUM. POTS AND CROCKERY OF BLUE OR WHITE AS FAR AS IT WAS POSSIBLE TO BUY THEM

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is also in use, with a hot-water boiler attached for whichever medium is preferred.

To carry off cooking odours two expedients may be turned to in the kitchen: an iron hood over the range, or a register in the chimney. Rapid ventilation from the windows is, of course, essential, and this may be accomplished if the windows are placed on opposite sides of the room and close to the ceiling. The lowering of the upper and raising of the lower sash will then perform most satisfactorily the purifying of the atmosphere.

The window shade in the kitchen, to be most helpful, may be a double fixture fastened at the middle of the casement and adjusted upward or below from that point.

Window curtains add a trim appearance to the kitchen, and if properly selected and hung they are not at all inappropriate. Some of the goods sold for summer wash dresses—percale, dimity, gingham or muslin—in pretty colour combinations offer suggestions for kitchen service. They should be hung only to the sill and

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sewed to small brass rings and slipped over a tiny brass rod that is screwed to the top of the casement.

Oilcloth is generally in favour as a floor covering for the kitchen floor, but the heavy inlaid linoleum, although higher in price, repays for the outlay by its long wear. The rubber interlocking tiles are also used on kitchen floors in more expensive dwellings. As a provision of comfort for the worker in the kitchen a small rug should be laid before the sink, wash-tubs or table, where there is much standing.

The walls of the kitchen are mainly responsible for the general aspect, whether it be light and bright, or dingy, dismal and repellent. Unless this room is flooded with sunshine the colour of the walls may be of cream-white, yellow or buff. In city basements where sunshine is never present, both walls and woodwork are finished in pure white paint that can be washed easily. A whitewashed wall may be kept sweet and clean with a semi-annual renewing. Oil paints, laid on in three well-

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dried coats, make a serviceable surface. If the walls are not in condition to paint, they may be first covered with a plain or lining burlap and then painted with oil colours. A new wall covering for kitchens and pantries is made in a thin oilcloth in soft shades and good patterns with a glazed or a dull finish.

A kitchen wall that is tiled from floor to ceiling is an impossible luxury for the home of moderate cost, and even a tiled wainscot may be prohibited by the expense, but the space above a sink may be fitted with tiles at no very great expenditure.

Placing a sink in front of a window is a help in making the routine work of washing pans and kettles less like drudgery. To secure an architectural effect for the exterior of a house, this arrangement of an outlook is often thoughtlessly taken away from the kitchen.

The secret of making kitchen work enjoyable is to keep recurring duties at a minimum and relieve them by every labour-saving device. In one home the drying of plates and platters was

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accomplished by draining the dishes in a rack that was built above the sink.

The saving of steps and time is another important consideration that is little appreciated, unless the mistress of the home undertakes the kitchen work herself. Then the mistakes in arrangement and lack of conveniences become understood. The sink may be too far from the range; the table may be at the wrong side of the room; the doors may open on the wrong side of the wall; windows may be too far from the floor or too low down. The permanent errors of building must, unfortunately, be endured, but many of the petty annoyances in kitchen fittings may be overcome by the exercise of a little ingenuity.

A butler's pantry as a connecting link between the kitchen and dining room is considered essential in the modern home. When fitted with a sink and hot and cold water, shelves, cupboard and drawers, this pantry relieves the kitchen of dishes, silver, linen and food supplies. A closet at one end of the butler's

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pantry, in which extra stores may be kept under lock and key, is sometimes introduced.

A well-lighted pantry, opening from the kitchen, may be reserved for materials for baking and for preparing the food that is to be cooked. Closets for pots and kettles may be built into the wall if the kitchen is small, and further space gained by having sliding doors. A display of clean enamelled ware on the kitchen walls is not at all an objectionable feature, but pots and kettles may be kept out of sight in their own closet.

The refrigerator in a model kitchen is placed in a closet opening on the porch, where it may be filled with ice without entering the room.

Inadequate lighting of the kitchen at night is a common fault, yet in no other part of the house is there so much need of attention to this detail.

A laundry is usually provided near the kitchen or in the cellar, and sometimes a space in the attic is portioned off for drying clothes in inclement weather. In houses of recent

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designing a chute is installed from the upper floors to the laundry for sending down soiled clothing.

If a latticed porch is attached to the kitchen, some of the preparations for meals may be made away from the heat of the stove during the hot weather, and the enclosure will also serve as a sitting-place on warm evenings.

The allotment of expense for furnishing the home should include comfortable and orderly fittings for the housemaid's room. It is false economy to pass on to this room from other parts of the house articles that are of alien character and unsuited to the conditions.

If one room must be occupied by two persons, there may be a separate bed, washstand and bureau for each. Sanitary and durable furniture, soundly constructed, should be chosen. If the woodwork and furniture are painted alike in an enamelled tint, the room at once takes on a look of harmony. A painted wall will look harsh and cold if it is not soft and pleasing in

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tone. On the north side of the house a light red or buff may be chosen; on the southern exposure a French gray, pale green or turquoise blue. The addition of a stencilled border in a cream colour or a deeper shade of the wall colour around the doors and windows and under the ceiling will contribute a touch of decoration in a simple, attractive way. If a narrow picture moulding is fixed to the wall within arm's reach it will facilitate the changing and hanging of pictures by the inmate of the room without marring the walls. If pictures are kept permanently on the walls a choice may be made in the coloured prints expressive of action—stage-coach days and hunting scenes, some of them with humorous motives. The opportunity for adding some personal contributions to the walls is seldom given, but always enjoyed.

The homelike feeling that draperies at the windows impart need not be forgotten nor set aside from over-strict motives of ventilation, as the manner of making and hanging will

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accomplish both artistic and practical aims. Wash muslins for dress use in small-flowered designs are a dainty, uncostly selection for the housemaid's windows.

The rugs for the floor may fit the spaces beside the bed and in front of the bureau and washstand in sizes not too large for easy cleaning and in colours neither dark nor light. A mixture of wood browns is a safe choice for almost any colour scheme employed in this room, and the small Scotch rugs are appropriate for this use.

A bathroom for the housemaid is no remarkable luxury in houses of late construction, but if the washing arrangements are kept in the bedroom they may be chosen for their neat style. To be able to replace broken pieces without mismatching them, it is wiser to buy from an open stock of toilet ware.

While every effort to make the interior of the housemaid's room attractive and comfortable is being made, its exposure will be most potent in assisting or defeating the results. A

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south room will do the most in giving a wholesome atmosphere, both in summer and winter.

When a sitting room or servants' hall is provided on the first floor it is often used at meal times. A table in the centre will serve for dining and evening use. A rug may cover the floor in the winter and be removed in the summer. The windows may have muslin or chintz curtains to the sill, and the walls may be papered, painted in oil or tinted with water colours. Comfortable rockers, some side and arm chairs with cane seats, hanging shelves for books and small articles and a few pictures may complete the fittings of this room. Freedom in rearranging the furnishings will add to the pleasure of the inmates and give something of the feeling of ownership.

If it is impossible to provide a room of this kind, a laundry that is near the kitchen may be converted into quite a good substitute on other days than those devoted to washing and ironing, by installing chairs, tables and a good reading light.

IX

THE BEDROOM

FASHIONS in bedrooms have not altered very much during the past century, but previous to that time they had a changeful history. In mediæval days the mattress was laid on the floor, and afterwards raised on a wooden framework tied across with cords. From this rude construction the comfortable bed of modern times has been evolved.

The custom among royalty and its followers of giving formal receptions while in bed caused the cabinet-makers and jewellers to lavish their utmost skill on this piece of furniture. Magnificent carving and silver inlaying made an ornate and luxurious background for the hostess, who, attired in stiff brocade and towering head-dress, gave card parties and suppers from her bedside.

Nowadays the bedroom receives a wide

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latitude in its furnishings, suiting more completely the tastes and uses of its owner than any other room in the house.

The ideal bedroom is one that is arranged only for sleeping and resting hours, with connecting bath and dressing rooms, and separate rooms for leisure and working hours. A bedroom used exclusively as a sleeping apartment may be treated in a very simple style. There should be windows on opposite sides of the wall to give ventilation, and the nearer these are placed to the ceiling the better the circulation of air. If paper is desired for the wall finish, there are innumerable artistic patterns from which to choose, and some sanitary prints that are capable of being cleaned with water. An oil paint in a flat finish may be applied if a plain, sanitary covering is preferred. Of course, in choosing the decoration for the wall, a harmonious combination with the woodwork, floor covering and furniture should be sought.

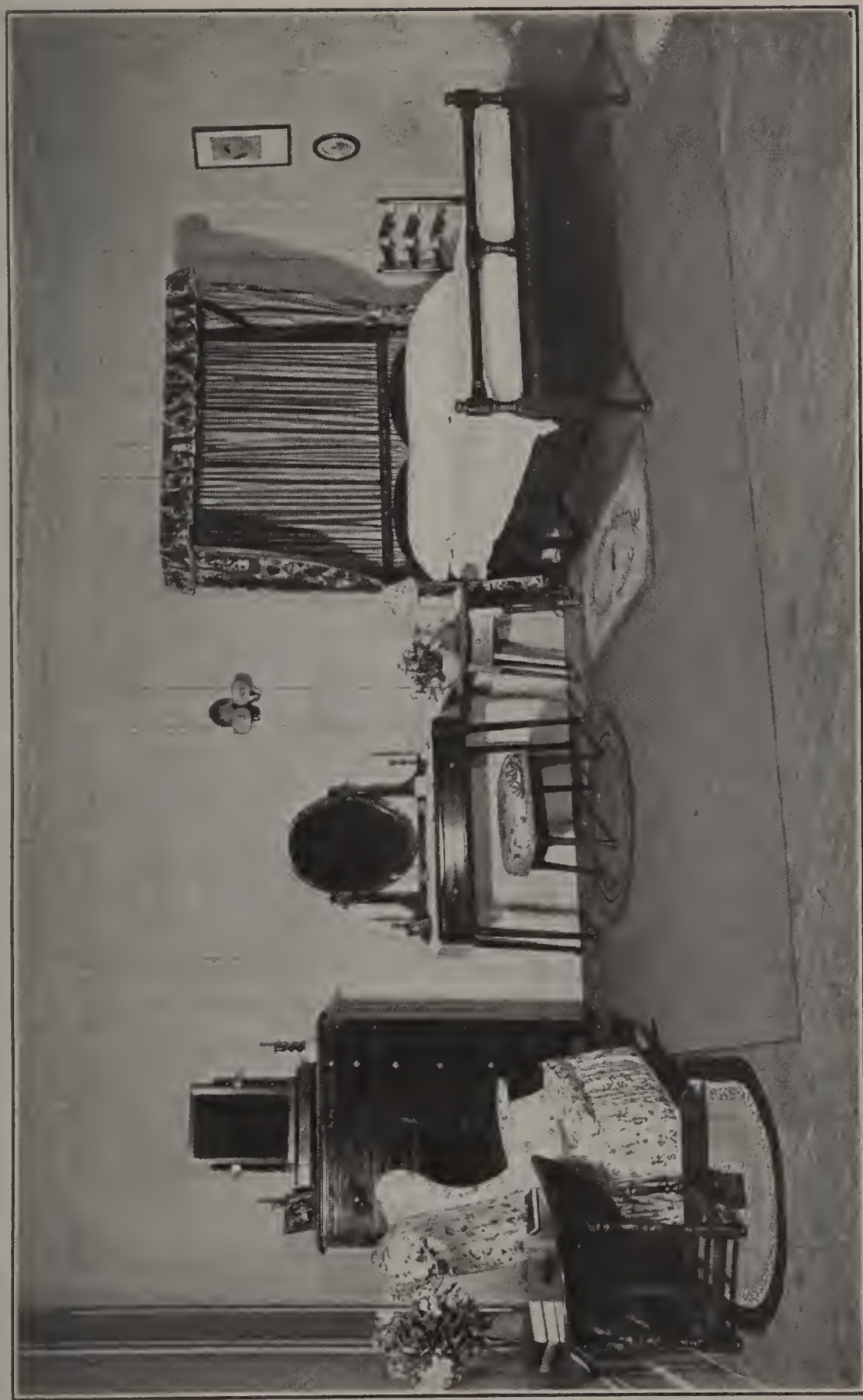
Some of the papers in chintz patterns have a cretonne to match, and in combining the two

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the bed covering and furniture slips may be of the fabric. The use of a figured cretonne for the windows that will exactly match the wall paper is not advisable except in very limited quarters where an effect of space must be secured at a loss of variety.

The woodwork in the bedroom, whether the furniture is antique or modern, should be neat and plain, painted white in an egg-shell finish. Muslin curtains have the advantage of being easily laundered in the house and so presenting a continual appearance of freshness. The curtains may be slipped over a small brass rod, with hooks and loops to catch them back to the sides of the casement. An over-curtain of cretonne, art ticking, denim, linen taffeta or chintz may be adopted during the winter months, and if it is sewed to rings it need not interfere with proper ventilation.

To prevent the accumulation of dust in this room, it is better to leave the floor uncarpeted and lay small mats beside the bed, bureau and doorways. The new washable cotton rugs,



Courtesy of Erskine-Danforth Corporation, N. Y.

BEDROOM SET OF WHITE WALNUT AND MAPLE. EARLY AMERICAN FINISH. GLAZED CHINTZ DRAPERIES; HOOKED AND BRAIDED RUGS; BUTTERFLY TABLE AND BARLOW ROCKER

THE BEDROOM

made in the old rag-style, but in more artistic colourings than those of the old days, are excellent for the bedroom, and particularly adapted to summer use. A night table may be placed at the head of the bed, with a candle and matches, watch holder and a small tray for drinking-water.

If the bed is used as a resting place during the day, the freshness of the bed may be preserved by having a lounge for day naps. This should be placed so that it will not face the light, and should be equipped with pillows and a light spread. The bedroom lounge may be covered with a linen or cotton material, in keeping with the washable goods at the windows and on the bed. A comfortable rocker and an easy chair will supplement the bed and lounge.

A dressing room adjoining the sleeping room need not be as large nor have as many windows as the latter. Space is not necessary, except for the accommodation of the chiffonier, dressing table or shaving stand. Further additions

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for dressing, which are of service, are a wooden tree for airing night-clothes during the day and for holding at night the garments that are worn in the daytime; a low slipper chair for putting on and taking off shoes, a press or closet for keeping clothes from the dampness, and a long mirror.

In a dressing room the modern cheval glass, set on casters and made to tilt at any angle, is a practical selection. Lacking the space that this piece of furniture demands, a substitute can be made by setting a large sheet of looking-glass into the panelling of a door. Sometimes the inside of a closet door is lined with a long mirror, or a glass is set against the wall with the moulding at the base cut out to allow the reflection to extend to the floor.

When the bedroom must, however, cover the needs of both night and day, and is used for sleeping, working, dressing and resting, the problem of furnishing becomes more complicated, and William Morris's direction to have nothing around that is not serviceable or beau-

THE BEDROOM

tiful will be a good one to follow. The bed, lounge, easy chair, dressing table and washstand, night table, work table, desk and bookshelves must all be selected with care to fit their allotted spaces without crowding.

The three pieces of furniture that are usually included in the furnishing of a bedroom that is also used for dressing are a bureau, dressing table and chiffonier. Sometimes the chiffonier and bureau answer all the necessary requirements, if the latter piece has a dressing mirror attached to it. A chiffonier for a man's clothing is a late invention in which open trays take the place of drawers, with wardrobe doors as a protection from dust.

A unique bureau, patterned after the Japanese travelling bureau, is sometimes admitted in the bedroom. It is made in two parts, each one having handles of iron through which a pole may be slipped if the chest is to be carried by hand.

A bureau with two small drawers at the top, for holding the minor articles of dress, is more

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convenient than one with drawers all of one size; but any cabinet maker can add interior compartments to a large top drawer for the convenient disposal of gloves, handkerchiefs and collars.

Bureau drawers that are more than three feet across the front are heavy to open and close, and increase the difficulties experienced with unseasoned wood in damp weather. In linen closets the drawers are sometimes placed on rollers to facilitate their easy moving.

If a dressing table is used in place of a bureau, it should not be too high to use with a chair or bench. The low-boy, or low chest of drawers of colonial times, is now reproduced in the old way without a mirror, and also with an up-to-date adjustable mirror.

An inexpensive dressing table may be constructed by an amateur worker with tools by fastening together some pine boards and nailing them to the top of a barrel. The boards may then be covered with double-faced canton flannel and an opaque dimity gathered around

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the front and sides, with a cover of the same material laid on the top. Such a dressing table, to be really serviceable, should not be smaller than thirty-four inches broad and twenty-two inches deep. The same contrivance may be adopted for a washstand, and if it is fitted into an angle of the room with a protector of sheer muslin gathered and tacked against the wall to a height (above the top of the stand) of twenty-four inches, a dainty furnishing will be given the room at a minimum expense.

The bureau of to-day has been many years in reaching its present practical form. Its earliest estate was a plain chest in which clothes and household linen were laid away, but the introduction of a drawer in the lower part (leaving a well or space above) proved to be of such advantage that other drawers were added. Sometimes the chests with drawers were made in two parts and placed one upon the other; sometimes they were made in one tall frame, familiarly known by the name of "tall-boy" or "high-boy."

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The tall chest of drawers was at one period of its existence put aside for a more up-to-date piece of furniture and received into the attic for storage, but in the revived interest in old furniture it has been restored to its old position of usefulness.

The early Dutch chests that were brought over to this country were made of walnut, and few of these have survived the years, except as they have been preserved in museums. Some of the old mahogany chests of drawers of the late eighteenth century, with inlaid lines or carved pillars, are still existing in houses where their value has been appreciated from one generation to another.

The inconvenience of dressing with a mirror hung against the wall produced another step in the evolution of the bureau, and a small glass attached to a box was placed on the top of the case. After a time a mirror was fitted to upright mahogany posts and fastened with adjustable screws, and the bureau of to-day was complete.



BEDROOM SHOWING FURNITURE PAINTED VENETIAN GREEN. MULBERRY TAFFETA MAKES THE BED COVERING, AND IS ALSO USED IN THE SHIRRED VALANCES OF THE WINDOWS. THE WILLIAM AND MARY HIGH-BOY IS USED AS A DRESSER OR CLOTHES PRESS

THE BEDROOM

The designs for washstands are not numerous, and the more simple their style the more sanitary is their condition. "Art Nouveau" has introduced some washstand patterns almost austere in outline, but better adapted for practical purposes than the carved, ornamented work of our own country. The square and corner washstands of the colonial era are quaint belongings for the old-fashioned bedroom, but their contracted size and the necessity for small toilet sets make them unsuitable for an age devoted to good bathing facilities.

An artistic combination of shape and decoration seems almost impossible to reach in the commercial toilet sets. Form is of primary importance; colour effect may be secondary. Plain tints may be selected when a pattern is too aggressive, and cream white turned to if both colour and decoration are inappropriate.

A correct placing of the bureau and washstand contributes not only to comfort but to the distinction of the room. The best position for a bureau is between two windows for day-

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time dressing, with artificial lights at each side for the evening. The washstand should be out of sight of the entrance door, and if it can be recessed it will be a less conspicuous feature in the room.

A screen may be remembered in fitting up a bedroom, and a simple frame made at home may be covered with cretonne at a slight cost; or one of the Japanese screens will answer for the bedroom. The latter are made in many different sizes, they are light and easily handled and found in a variety of colours and designs, in paper, cotton and silk. If a screen that is heavier in weight is preferred, an oak frame in three or four panels may be covered with bur-lap, and to relieve the plainness a picture panel may fill the upper part of each leaf.

A door guard has been originated to screen a bedroom when the door is left partially open. A strip of thick brown linen is cut the length of the door and five inches wide, ornamented with Japanese sword-hilts that give weight enough to keep it from blowing aside, and then



Courtesy of Erskine-Danforth Corporation, N. Y.

BEDROOM FURNITURE PAINTED PEACOCK GREEN. DRAPERY ABOVE BED HUNG FROM CEILING TO FACILITATE CLEANING. NOTICE THE WAY THE MIRROR IS HUNG WITH CORD AND TASSELS. DRAPERIES OF ENGLISH BLOCK PRINT

THE BEDROOM

hung on the inside of the room over the opening between the two pairs of hinges.

There is so much interest in old furniture nowadays that a bedroom fitted up in antique pieces or their reproductions makes a pleasant change from modern fittings. An old four-poster may be made comfortable with wire springs and a hair mattress; an old chest may hold the hand-woven linen and blankets; a low-boy take the place of a dresser, and a high-boy become the chiffonier. Instead of a bureau a chest of drawers may have a shaving mirror in the by-gone fashion placed on its top. A corner or square washstand may be equipped with an old-blue china bowl and pitcher, and a candle-stand, work table, rush-seated chairs and rag carpet carry out the quaint ideas of the past.

X

THE CHILD'S ROOM

THE element of interest is not always considered in furnishing the child's room. Comfort, of course, should be of the first importance, and an artistic selection made whenever possible, but a touch of the unique and entertaining makes the most vital appeal to the plastic nature of the child.

The child's own expression of taste may receive sufficient deference, in furnishing this room, to give him a sense of ownership in his surroundings, laying besides the foundations for the responsibilities of the home in which, in time, he will be the master.

Modern conveniences are so eagerly adopted by the American people that the child's room is not apt to be overlooked in these matters. The windows should be screened and shuttered

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to keep out insects and a too-hot sun in summer; the sashes so placed as to secure the best ventilation; the heating apparatus chosen for efficiency; the plumbing made sanitary; the location isolated from the other rooms as much as possible. In arranging for each one of these details for comfort the point of permanence must be taken into consideration, and the price paid for it.

A common mistake in furnishing a child's room is to fancy that anything that is not wanted in other rooms may be turned to account there. In one house, perhaps, when the carpet from the first floor hall is too worn for its position it is brought up to the nursery. In another home, the furniture that is too disabled for parlour or library is passed on to the room devoted to the children. In like manner the child's room receives faded curtains, half-worn portieres and soiled sofa pillows. Sometimes the refurnishing of some one room leaves certain pieces that do not fit into the new colour scheme. The children's room is immediately

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thought of as a place to receive articles that are "altogether too good to be thrown away." Under such rulings as these the child's room naturally loses any characteristic quality of its own, and takes on the appearance of a second-rate auction shop.

Three connecting rooms for sleeping, playing and bathing, with each item of furnishing and decoration carefully planned, form the ideal suite for the child. In the sleeping room there need be few articles of furniture—a crib or bedstead, a chair or two, a chiffonier or chest of drawers, with closets conveniently fitted up for holding clothing. The floor may be laid with rugs that are small in size and soft in texture; the walls may be painted in oil and trimmed with a narrow stencil border around doors and windows. The windows may be hung with muslin curtains and dark shades, shutters being put up for the summer months.

In a bathroom that is the exclusive property of a child the space above the wainscot may be decorated with a picture paper in sanitary

THE CHILD'S ROOM

finish. A dainty look will be given with pink and white for the colours in rugs and woodwork. In one little girl's bathroom a touch of plant life was always present in a growing fern that was set on the wide window-sill.

The wall decoration has a large share in making a child's room attractive. Only too often ignorance of this fact allows the walls to be painted or tinted in a crude colour, or an in-artistic paper to be hung, or a careless combination to be made with side walls and frieze. The wall colour itself is of so much moment that it should take the precedence in planning a general scheme for the room.

In the day nursery or playroom the walls may be treated in different ways, but whatever style is adopted it is best to keep the ceiling in a cream-white tint. If the walls are higher than nine feet, the ceiling tint may be brought down on the side wall for twelve or eighteen inches, with a picture moulding joining it to the paper below it. A paper for the walls should be selected with care, and an endeavour

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made to secure only a few harmonious colours in a good design.

When a painted or tinted wall is desired, the colour may be suited to the window light and exposure. A sunny outlook, or a many-windowed room, will require to have the light tempered with green, blue or gray on the walls. When sunlight is deficient, a soft pink or buff will be the right tone to put on the walls. A plain-painted wall lacks interest for a child who loves the pictorial element near him, and some atonement should be rendered with framed or unframed pictures.

A wall that is tinted in water colour or kalso-mine is easily soiled and not advisable for the child's room. The egg-shell finish given with oil paints is preferable, as the common gloss is too smooth-looking to be artistic. Walls in the egg-shell finish may easily be cleaned with soap and water, and pencil marks, finger prints and the like will not do irreparable damage.

Plain-painted walls may be decorated in a variety of ways by the use of stencils. A light

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colour may have a pattern stencilled upon it, giving a pleasant, two-toned appearance. The design may be simple or intricate, the colours may be few, the expense of time and money small or large, but the decorator should always keep in mind that little folks are to live in the room upon which he is expending his skill.

The space above the mantel-shelf gives an opportunity for hanging a picture that will appeal particularly to childish eyes. The Mother Goose chintz may be utilised as an over-mantel decoration at a slight cost. In another room a section of the Parthenon frieze in plaster may be fitted in the wall above the mantel. The Della Robbia singing boys have become so popular for this purpose that architects incorporate the plaster reliefs in the woodwork that is designed for the nursery.

It is better to cover nearly the entire floor of the child's playroom. If a rug of the right size cannot be procured, a substitute can always be had in carpet which may be made up with or without a border. The mottled velvets are

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well suited to this room, their effect being like a plain carpet with less delicacy in wearing. There are also Wilton rugs and ingrain rugs made in Scotland that will be liked in this room.

In making a study of the needs of the child, chairs may be selected for comfort, bookshelves placed within reach, and tables chosen of the right height. Artistic furniture for the use of children has never until lately been manufactured in much variety; but nearly all of the shapes made for older people may be found now in miniature sizes. A chest for toys, sixteen by thirty-one inches, may be devised at home, using white wood and staining it in willow-green. The top, front and sides may be covered with a nursery chintz, and the edges of the material covered with furniture gimp. A shallow tray divided into compartments may be fitted into the inside of the chest, and brass handles, a lock and a key added.

The shading of the windows of the child's room should be essentially practical, but not



AN OLD PICTURE MIRROR

A CHEST FOR TOYS

THE CHILD'S ROOM

to the exclusion of some pretty curtains. The usefulness of the open fireplace is nowhere in the house so conclusively demonstrated as in the nursery. It may be of the plainest type and of the utmost simplicity in its fittings, yet accomplish as much good as one of a more expensive character. A spark guard of wire netting should be provided to protect the children from accidental contact with the fire.

In a room used by a boy or a girl for playing, studying and sleeping there is a triple opportunity for interesting furnishing. A young lad who was fond of Indian life and history collected some different trophies which were made a wall decoration in one corner of his room. A Navajo blanket was tacked to another side of the wall, and a floor rug made with a second Indian blanket.

A young girl who had considerable musical talent was encouraged by having a piano placed in her own room where lessons and practising could go on without interrupting the family occupations. The experiment proved thorough-

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ly successful in furthering the progress of the girl's studies in music, and also established a helpful atmosphere of musical art in her own room.

The care of children during contagious illnesses is often a perplexing matter to the household. The location of the nursery at such a time shows the wisdom, or lack of it, of the builder. A plan adopted by a family who lived in a country town was to keep a room ready in the barn where a child ill with a contagious disease could be cared for by a nurse. The equipment was like that of a private hospital, with white enamelled bed, table, chairs and conveniences for nursing, and a telephone connection with the house. Attraction was lent to the novel scheme by keeping certain books and toys for entertainment during convalescence, and using a set of dishes decorated with scenes from Mother Goose tales.

XI

THE GUEST'S ROOM

A PERFECTION of details is the high-water mark in a room devoted to visitors. In the other rooms of the house any deviation from comfort receives compensation by the individualising charm of ownership. The guest's room, however, has no plea of this kind to sustain any failure to meet the requirements of its successive occupants.

The guest's room, to be a success, must be fitted up with the best that modern art and ingenuity provides in house furnishings. It must be treated, too, with an intelligence that will cover a diversity of needs; with taste to make every selection an artistic one, and with sympathy to invest the transient character of the room with some touch of homelikeness.

In building a new house the location of the guest's room should receive consideration. Not

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being in constant use like the family apartments, a north, east or west exposure may be accepted, provided the lack of sunshine be requited with an open fireplace and warm-hued decorations.

The ideal arrangements for a guest are a bedroom with an adjoining bath and dressing room; but when plumbing facilities are out of the question a small room for bathing and dressing may still be possible.

In country homes where space permits the luxury of more than one room for visitors, it is convenient to give up a room on the first floor to men. For such a room a college man devised a colour scheme from the colours of his Alma Mater, with decorations from trophies and pictures of student days.

The blue-and-white or pink-and-white prettiness of the traditional guest's room may be entirely discarded in fitting up one for a man's use. For the latter, one may begin with the woodwork and furniture and make the selections for both of these important items in a rich-toned brown oak. The bed requires neither

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canopy nor frill, but if an interesting counterpane is sought, it can be found among the cotton Japanese prints, Italian or Oriental embroidered goods, hand-printed French linens or English chintzes. An oak chest may be stationed at the foot of the bed to hold a reserve of bedclothes for cold nights, and this article may also do service as a slipper chair.

A new style of chiffonier for a man's clothing, with a sliding shaving glass, does away with the two pieces for clothes and shaving, neither of which has as yet been created on very graceful lines.

A table that is firm enough to hold a reading lamp and a comfortable armchair are needed in this room. If a carpet is chosen for the floor the pattern may be in a Persian rug in deep, quiet colours. In place of lace curtains some coloured net may be hung on brass rings that are slipped over a small brass rod.

In covering the wall the ordinary bedroom paper in floral design may be set aside for a plain or a two-toned English paper, or some

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conventional design in three colours. Or, a border may be made, in a room where a high ceiling seems too formal, with a figured paper, and a two-toned paper may fill the lower wall. Some of the new poster borders are suitable for the guest room of a man.

In a room that is expected to be occupied by two visitors two single beds may be installed instead of one double bed. White iron or brass, oak, maple or mahogany may be selected, but any curtailment of expense should be given to the bed frame rather than the fittings of the bed itself. The pieces of furniture should comprise, besides the bed, a lounge for day use, a bureau or dresser, a chiffonier, a night stand, a dressing mirror, a folding screen, an easy chair and rocker, a trunk stand, slipper chair and two side chairs. In supplying the small articles of toilet that may be called into use for guests whose luggage fails to arrive, the preference may be given to simple, substantial qualities without useless or perfunctory ornament.

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Matting is often used for a floor covering when the boards will not permit the use of rugs; but an objection to matting is the odour it emits in damp weather or when the room is not thoroughly aired. A cotton filling in a neutral colour may be substituted for the matting if a wool filling cannot be afforded.

Lace or net curtains to screen the windows may hang to the floor or only to the sill, according to the shape of the casement and the furnishing of the room. Short muslin curtains may be held back by cotton loops if the sash does not require screening. In winter a second pair of long curtains of cretonne, sateen, linen taffeta or chintz may be added.

An opportunity for using a wall paper with a striking design is at hand in the guest's room, where such a choice gives better results than the admission of inconsequent pictures that are hung merely to fill up the walls. With a paper of this character the walls may be balanced by plain window hangings and plain or two-toned furniture coverings.



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Family photographs and all personal souvenirs belonging to the household should not be admitted as decorations or furnishings in the guest's room, but the expression of the hostess's taste can find an outlet in the small belongings for the dressing table—brush and comb, hand mirror, powder box, manicure tools, pin tray, hair receiver, glove and boot fastener.

A set of sewing materials on a small scale may be a part of the equipments for the guest's room, and these may be kept in orderly fashion in a Martha Washington stand. A tea stand for serving "the cup that cheers" to a visitor arriving between meal hours makes another pretty equipment and odd pieces of china may be selected for it.

Bookshelves and writing desk or table never accomplish their full mission of usefulness unless they receive intelligent care. The secret of their success is in their being kept up-to-date, one with its fresh volumes and new magazines, the other with clean pens and supplies of stationery.

THE GUEST'S ROOM

As certain perfumes are the cause of great discomfort to some persons, the rule in the guest's room may be to keep everything of this kind outside its walls. Instead of closing the room when not in use, it is better to let it partake of the atmosphere of the house, taking care to give a thorough ventilation before and after it is occupied.

The interest in collecting antique furniture is often directed to the fittings of the guest's room, and when this is done the most picturesque effects will be obtained by carrying the idea through all of the furnishings and decorations. As these "real old things" are becoming very scarce and, in consequence, too precious for the wear-and-tear of every-day use, the room reserved for visitors will be a place for their safe keeping, where they will fill a utilitarian office outside of their value as a collection.

XII

THE VERANDA

A LARGE degree of comfort in warm weather depends upon the piazza space that is available for fitting up as a sitting room. When the porch opens from a living room the interior furnishings may be used in either place with a few extra pieces for the especial requirements of one or the other.

The ideal veranda is seldom planned from the beginning, but its attractiveness develops as it meets the needs of the household.

The porch, in its relation to the house, has undergone a perceptible change in the past few years. Incorporated as it formerly was with the front entrance to the house the piazza lacked the element of privacy. In the newer architecture this need is recognised by placing the outdoor sitting place as far removed as possible from the main entranceway, to the gain of seclusion and freedom from interruptions.

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A consideration of the piazza and its possibilities often reveals some fundamental mistake in its shape, size or location. An instance in which a simple remedy was applied for one of these errors was the changing of the entrance steps from one side (where they were close upon a neighbour's premises) to the opposite end. In another house a veranda that stretched straight across the front of the building in an uninteresting way was improved by carrying it around on one side and throwing out the angle in circular shape. To still another piazza extra space was added to the floor, which had been unpleasantly cramped, and an awning was put up for occasional use.

Structural defects may not always be possible to overcome, but they will be rendered less obtrusive by a careful selection of furnishings and some ingenuity displayed in arrangement. The long lines so commonly seen in the porches of suburban homes may be made much less conspicuous if they are broken up by cross lines. The latter may be effected with the floor cover-

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ings or furniture or other movable furnishings. The outlines of the floor may be followed in selecting rugs, and the general proportions observed in choosing the furniture.

An uncovered floor is not at all undesirable for the veranda in warm weather, but if rugs are adopted they should be appropriate to the place. The cotton or jute rugs in dark colourings are inexpensive but not very durable. The East Indian mats in mixed patterns of dull red, *écru* and black are cool-looking but unstable in colour. The grass rugs in plain red with a green border, or plain green with a red border are inexpensive and suited to the out-door scheme. Navajo blankets are of the most lasting value, as the sun or rain will not spoil their dyes. The imported dhurrie rugs are striking in design and colour, but not lasting. Their designs bear a close resemblance to the Navajos.

The right placing of chairs and tables is an item that is nearly as important as their good selection. As the veranda is so frequently

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a stopping-place between trips out-of-doors and within, it is wise to provide a comfortable chair and a low table near the entrance where one may rest and lay aside gloves, hat or parasol.

In the choice of the furniture the first thought is naturally to provide only such pieces as will endure the changes of weather; but so little variety is possible in weather-proof wood that it is more expedient to depend on two sets of chairs, for use in fair and changeable weather, the set for the latter light and quickly moved.

No prettier examples of porch furniture can be found than those made in our native willow by hand, in numberless patterns and sizes. By covering the willow with a varnish stain it can be brought into any colour scheme, and the seats and backs cushioned with plain or figured materials offer a further means for introducing artistic effects. Glazed chintzes and hand-printed linens are the newest materials for the coverings when designs are in order, and crinkled taffetas and rough-woven linens for plain colours.

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In providing seats for the veranda the list will not be complete unless hammocks, chairs, footstools, benches and floor cushions are included.

Rustic chairs and seats have been for many years a pretence for comfort, and not constructed for beauty; but a better type is seen in smooth unpeeled wood that is physically commendable and attractive in appearance. One advantage of this furniture is its proof against rain and storms.

The colonial table-settle, in its oblong or circular shape, has gravitated from the kitchen to the piazza, where it accomplishes a triple office as chair, table and chest. This article is manufactured now in different sizes to meet an increasing demand, from the single seat to others six or eight feet long. Two coats of out-door paint should be put over the unfinished wood if it is to be exposed to the weather.

A small stool or bench that may be transferred from one portion of the veranda to another may be found in bamboo, willow, wicker



SUN ROOM WITH WICKER FURNITURE AND BRAIDED RUGS. SWINGING SETTEE PILED WITH COMFORTABLE CUSHIONS LENDS AN INVITATION TO REST. PLANT BOX WITH TRELLIS FOR IVY IS WELL DESIGNED

THE VERANDA

or in Turkish make in which wood and strips of cloth are combined.

Rockers with high backs are the most restful chairs for the porch, but a variety of styles should be chosen to suit different persons. A steamer chair, one of the East Indian lounging chairs, or a swinging seat may supplement the hammock and be fitted with cushions and pillows.

An uncovered piazza requires some especial chairs, like the tall beach variety, made in willow or wicker, to give protection from the sun and wind without depriving its occupant of the fresh air. A swinging seat with an awning attachment is also welcome on the open porch.

A novel kind of hammock has recently been originated through the revived interest in rag weaving. Strips of cotton cloth are woven with a warp of linen thread in the old rag carpet style, with a result comfort-giving, durable and pleasing. The hammock taking the place of a lounge needs a set of pillows varying in weight and size to suit different occupants.

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Silks, velvets, tapestries and embroideries may be passed by in the search for hammock pillow covers, and inexpensive materials chosen from washable materials, dark cretonnes, or such dress goods as galatea or gingham. If a decorative touch is fancied, some all-over stencilling may be applied to burlap in the soft finish or homespun linens.

Floor cushions are to be remembered, and these may be covered with striped duck, denim, grass cloth or corduroy, and filled with moss or hair.

A roomy porch will allow, besides the usual arm chairs and rockers, a small swing chair for the children and a large swinging settle for the older ones in the family. A square drop-leaf table and an oval or round tip-table are convenient for serving emergency lunches or afternoon tea. A light table that may easily be transferred from one part of the veranda to another may be selected in willow, round, square or oblong, in the natural finish or stained any colour. A tea wagon, com-

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pletely equipped with a tea service, is made, to be wheeled out from the dining room upon the porch, and the top is kept for the serving and pouring of tea. Another device for this place is a carrying tray of copper which holds the alcohol lamps and kettle, besides the sugar bowl, cream jug, and cups and saucers.

An inexpensive device for holding books and papers is a wide shelf that folds against the side of the house. This may be put up by anyone who is handy with tools, and painted to match the colour of the wood against which it rests.

The privacy of the veranda may be helped by growing vines on the open sides. While hardy growths are slowly making headway some of the annual vines may be depended upon for a quick shade. The Japanese screens and striped awnings of duck are further means of inclosing the porch. The former have proved so useful that they are now made in colours to suit the house instead of in the bright and aggressive yellow of the varnished rattan.

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Plants grouped along the outer edges of the piazza floor, or arranged in the corners or nooks, will bring the atmosphere of the garden within close range. Jars or holders of pottery may be used for the flower pots, or wooden boxes painted like the sides or floors of the piazza may be filled with plants and drooping vines.

Hanging baskets of porcelain for the veranda are made by the Japanese, and wall pockets and pot holders, suspended by strands of raffia, are the work of our own country people. Some special flower holders may be kept for the veranda in Spanish or Mexican jars and vases.

The piazza should have a thoroughly practical means of illumination on dark nights, with care paid to the entrance steps. If gas or electricity cannot be introduced in a substantial wrought iron lantern, a picturesque brass lantern to hold oil may be substituted. The better quality of paper lanterns made by the Japanese may always be adopted when festive occasions require a decorative feature.



RECESSED PORCH WITH FLOORING OF RED TILES. WICKER FURNITURE PAINTED BLACK. CUSHIONS ORANGE AND BLUE; AWNING OF DEEPLY DYED ORANGE. OLD SHIP LANTERNS

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No part of summer life is so delightful as that of having some of the meals out-of-doors. A porch that leads into the dining room makes this enjoyment one that exacts little care and permits frequent transits from the interior to an open-air feast. The decorations of the porch may be left to such utilitarian articles as lanterns, flower holders, awnings and screens, which contribute interest and charm that are not dependent on the purely ornamental.

PART SECOND

PART SECOND

XIII

FURNITURE, NEW AND OLD

ALTHOUGH an eminent English architect has said, "The art of our houses should speak the language of our own day, and not be a reproduction or imitation of the art, no matter how beautiful, of other days, in which the conditions of life were totally different," to follow out his theory would be to limit us, at times, to inferior styles not worth perpetuating and to deprive us of much from the past that is too good to be lost.

The household arts are always closely associated with prevailing conditions of life, and a study, however slight, of the first should, to be at all comprehensive, embrace a history of the times and the people. With both these points well-defined the application of the old styles to modern usage will be better understood.

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In the latter part of the eighteenth century cabinet making in England was conspicuously active. Mahogany began to be used and its adoption marked a new era for furniture, and drew forth a set of designers whose ability carried their names down, even to our own times, with favour.

There is much discussion about the authenticity of chairs called by the name of Thomas Chippendale, one of the most popular of the English furniture designers. The confusion in regard to his models seems impossible to clear up, as Chippendale not only made original and curious designs to order, which have been preserved in printed form in his book, but also made the general line of furniture called for during his life-time. His patterns show a mixture of the French, Gothic and Chinese, which he combined with wonderful facility into an artistic whole. In recording his own ideas on the subject he speaks of mahogany as little used by himself, of inlay as not employed at all, and of carving and gilding as his favourite field of decoration.

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Thomas Sheraton, another of these celebrated eighteenth-century designers, excelled and delighted in inlaid work, which he applied on simple, tapering models. "The making of chairs," says Sheraton, "requires a particular turn in the handling of the slope to make them graceful and easy." Modern builders of chairs unfortunately do not always attain the "particular turn" of Sheraton's ideal, as the chairs, many of them, of our present time are neither graceful nor easy.

Heppelwhite, whose wide range of chair patterns made him the prince of inventors, created a light graceful style that at once became the fashion and quite put aside his contemporaries' attempts in the same line. The heart-back or oval-back chair with curving spindles and delicate carving is the best-known of Heppelwhite's designs.

The work of these men was naturally transferred to America by the well-to-do families who came over with all their movable household effects. Although it represented the Geor-

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gian period while it was in England, it became so identified with our colonial times that it is generally associated with that date. Its tasteful, dignified lines have been in the last quarter-century revived with enthusiasm, and copies of the old chairs, sofas, tables and sideboards are in demand. The genuine pieces are very scarce and are rarely seen except in museums, but when they are put on sale they command high prices.

The opening of the nineteenth century brought a concluding phase to French household art which had been diversified by the influences of the different sovereigns of a preceding century. The artists of this period, in seeking inspiration for the new Empire, studied old Rome and antique Greece, and reproduced the classic art with Egyptian details. A formal stiffness was the general effect, and the ornamentation was chiefly rosettes, a laurel wreath tied with bow-knots, or swans and sphinxes made in copper bas-relief, and set on the furniture.

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Two architects of Napoleon's time, Percier and Fontaine, who were practically the originators of the Empire style, became world-famous. They designed every article that pertained to the houses they built—stuffs and wall papers, table services, lamps, stoves, clocks, frames and footstools. They restored and added to the Louvre, Saint Cloud, Tuileries, Compiègne, Versailles, Fontainebleau and Elysée. They also designed and built the Arc de Triomphe and Arc de Carrousel in Paris, and their work extended even to royal residences in Belgium, Germany and Italy.

So pervasive was this school of art that it was repeated in our own country in furniture that, if not brought directly over from France, was copied here from French models. The original examples are more numerous than those of the century preceding it, and although its use succeeded the days of the English colonies it is often classed with colonial furnishings.

A Continental attempt to introduce a new

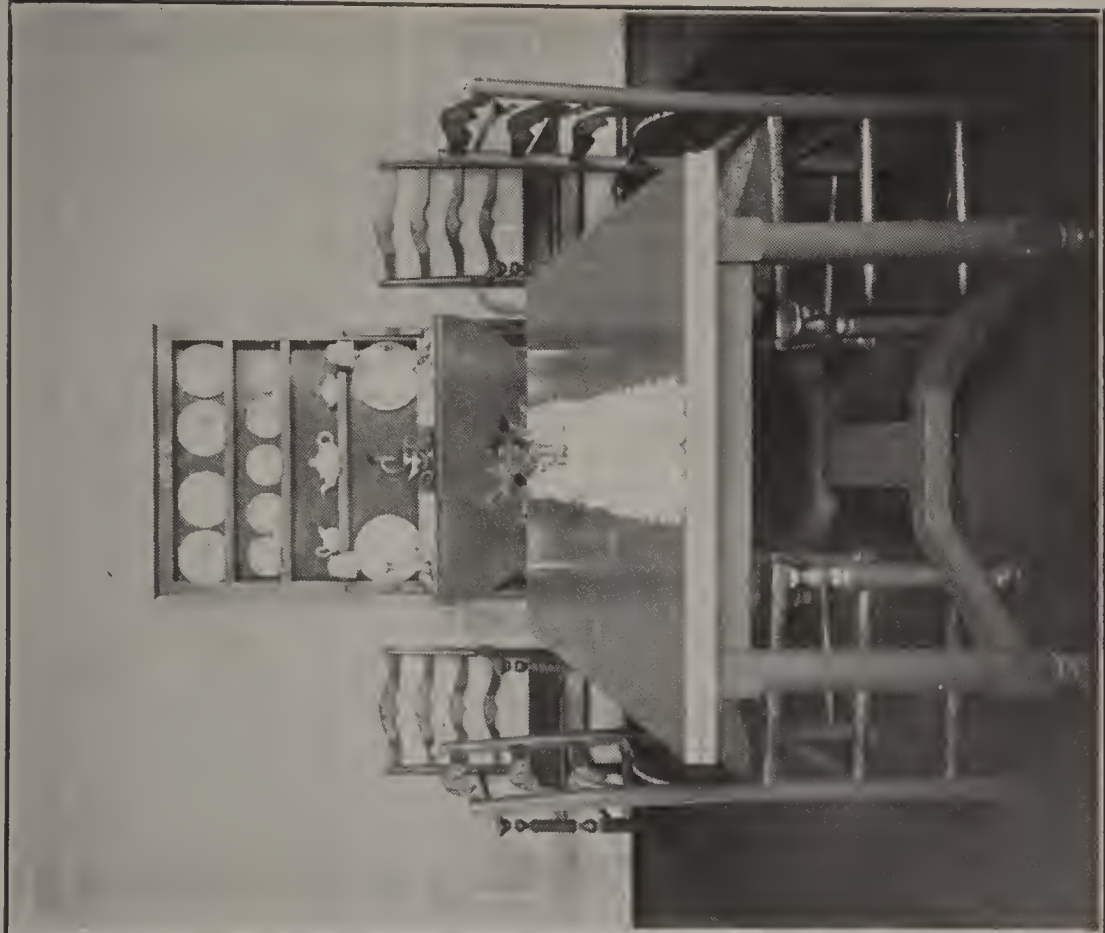
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household art, called "L'Art Nouveau," has reached us, but has not received sufficient encouragement on this side of the water to make it an established success. Its flowing curves, delicate ornamentation and exquisite workmanship demand special accompaniments in wall-papers and floor coverings, and when carried out with fidelity some charming interiors have been produced.

The householder of moderate means does well to choose the English cottage type of furniture for her house, for the tradition of the American home harks back to the English. America was settled largely from England, and most of the furniture brought over in the early ships was English; and when new and handsomer pieces were desired the colonists bought them along with textiles, silver, china and glass, largely from English firms. When we remember that the fashions in London were eagerly followed by those in America who could afford to do so the knowledge of the style in one country explains the appearance of it in the other.



Courtesy of Erskine-Danforth Corporation, N. Y.
 DRESSER OF MAHOGANY AND CURLY MAPLE.
 NICE DETAIL OF THE CORNER POSTS. EARLY
 AMERICAN FINISH



SIMPLICITY, GOOD FORM AND COLOR MARK THIS
 EXCELLENT DINING-ROOM. MOTIF ON CHINA IS
 REPEATED ON CHAIR SLATS AND WELSH COTTAGE
 DRESSER

FURNITURE, NEW AND OLD

As the states were first settled during the reigns of Elizabeth, Henry VIII, James and Charles, the furniture brought here, naturally, was Elizabethan, Jacobean and later William and Mary. Among the Dutch settlers around Philadelphia and Nieuw Amsterdam, the Dutch furniture predominated,—including hutches, chests or *kas* as they were called. The bureaus were highboys or tallboys with cabriole legs, made of walnut. In the sections where the English mostly settled,—around Boston, on the Hudson and in the Virginias,—oak, mahogany and cherry were the most used woods. Some of this furniture with the original bill of sale has been preserved, adding to the value as well as making the article much more interesting. Other pieces have been made in America from originals, and some well known firms take the greatest pride in reproducing faithfully the more beautiful ones. The term Colonial that is used so indiscriminately is really the American reproduction of the English furniture of that time.

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To understand further how this furniture evolved in England is to remember that warfare and robbery lessening throughout the country, gave the warriors time to turn to the useful arts around the home. Shops began to flourish, weavers to make textiles, architects to design buildings and artists to decorate them. As Francis I had asked Italian silversmiths, painters, sculptors to work in France for him, so Henry VIII invited Van Dyck to become his court painter; the Revocation of the Edict of Nantes also scattered in England many textile workers of high grade, all of which accounts for the mingling of many foreign characteristics found in English furniture and textiles. Charles had much work done for him by French workmen, and William and Mary found the atmosphere in London so cold and alien, that they imported as many Dutch fashions and furniture as they dared from Holland.

Although at the time, people scoffed at Queen Anne for her domesticity, to her reign

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and that of Mary date many household articles of comfort. Chairs were then first designed to fit the human figure; cushions made settles and benches easier; chair covers, curtains, bed spreads and footstools were embroidered, not only by the ladies-in-waiting, but by the Queen herself, and a big impetus was given in this way to the household arts.

The study of furniture is in its way as much a study of history as is the study of architecture. It becomes fascinating in its lure. Chairs and tables when you know how and under what circumstances they were made and used, people a room with personality. The carving on an English chair of a so-called Spanishfoot, becomes intelligible when you know it was used first in Spain, traveled to Holland, and thence to England in the endeavor to appease a queen's homesickness. How it came to travel from Spain in the first place is explained by the fact that Philip was king of both Spain and Holland and commerce between the two countries was constant.

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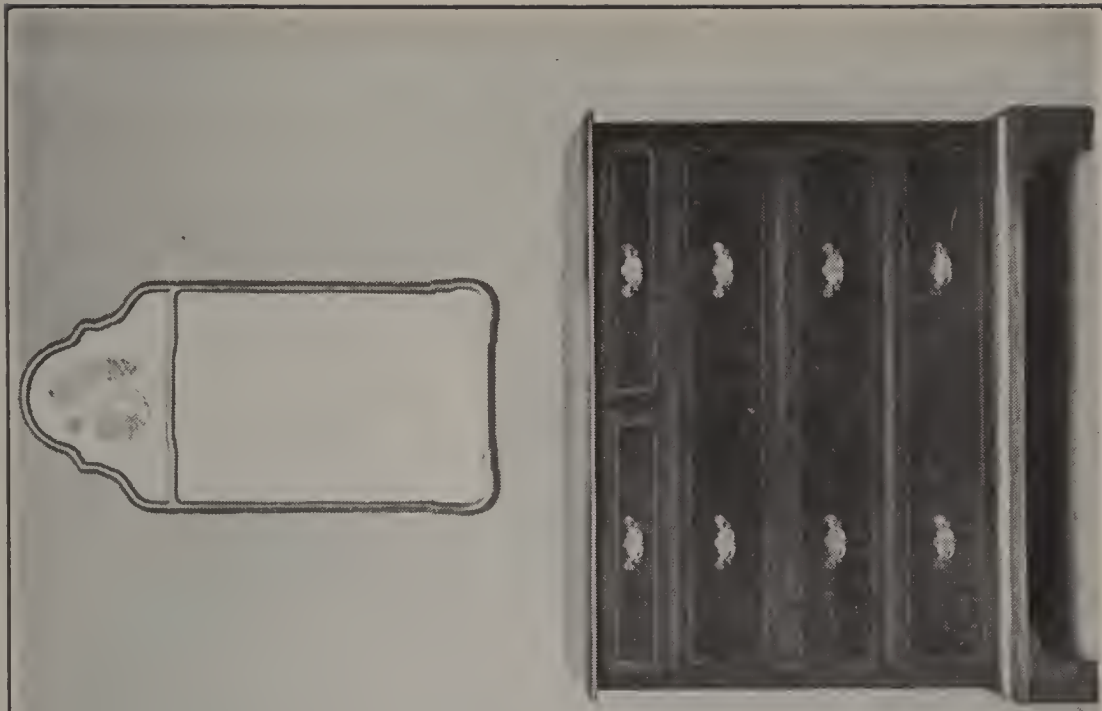
Travelers, finding the way to India and China, brought back all kinds of silks, pottery and fans, and the furniture makers adapted Chinese designs freely to every kind of article. Thomas Chippendale made so many that much of his work is called Chinese Chippendale. Some of the chair backs and cabinets are almost fantastic, but the plainer styles are well proportioned and beautiful in design and finish. Sheraton and Hepplewhite were the furniture makers closely following Chippendale and their work is chaste and refined. Some of their slender legged, delicately inlaid sideboards, dressers and chairs are still in use and remain as beautiful as when made.

This was the time of silks, velvets and small hose, of sedan chairs, link boys and routs, as the parties were called. Much attention was given to the textiles both for draperies and furniture coverings. A few rugs or Turkey carpets as they were called, were brought from the East and valued highly.

The Adam brothers followed next as makers



EXCELLENT TURNING IS SHOWN IN THIS CROMWELLIAN CHAIR OF OAK. THE STRETCHER IS UNUSUALLY WELL JOINED



Courtesy of Kensington Mfg. Company, N. Y.
QUEEN ANNE WALNUT CHEST OF DRAWERS. BURL WALNUT PANELS WITH HERRING-BONE INLAY. ENGRAVED DRAWER-PULLS. BEAUTIFUL MIRROR FRAME, BEVELED AND MOLDED

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of a distinct style, and with them the Georgian period may be said to have been in full sway. (In America the names of Duncan Phyffe and Thomas Savery stand as makers of representative work.) After this followed the poorest period of the Colonial type, and one not to be perpetuated. This reference is to the heavy scrolled fronts of sideboards and dressers, tables with ponderous center post, with the same ugly scrolls as feet to support it. The one redeeming feature of this furniture is the beautiful mahogany used in its making.*

Until Art Nouveau made an attempt to find a place in American homes, there was no special change in furniture and its making. That these fantastic forms and striking color con-

* In this *resumé* of historical furniture, no reference has been made to the French types. The reason is that as a rule an isolated article of French furniture is quite out of place in an American home. To be properly situated, the floor coverings, walls, tapestries and other furnishings should be in keeping. With Italian furniture the case is different; it is not only contemporary with much of the Jacobean but somewhat similar. The refectory and draw top tables, and most of the chairs, may be used interchangeably with the English furniture of the time and quite happily.

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trasts did not find a welcome here, is probably due to the conservative element in our people. The furniture looked queer and was queer, angular and lacking in beauty.

The Mission idea for the time being made a powerful impression on the American home, and was probably a revulsion from the too frail, all-over gilt work of the Victorian period. In its original setting—the Mission buildings of California where the making was done by crude workmen—the furniture though primitive in pattern, was both useful and suitable. But in the home, the block like pieces that formed the furniture were soon found to be too heavy for practicality, and for the small room or apartment, impossible. The Craftsman furniture, a modification of the mission, can be recommended as honest in workmanship, many of the joints being fastened with mortise and tenon, and the hardware hand-beaten.

The sphere of the lighter weight furniture made from cane, reed, rattan and willow, is not limited to the summer season or cottage

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service. For the porch or terrace it is comfortable, readily moved about, and made gay with cushions it suggests happy times and jolly companionship. Although not as durable as heavier chairs and tables, wicker furniture when brought into relation with the other furnishing by similarity of color and cushioning, has charm. It may be bought unstained for a trifle less, and it is not a difficult matter to stain or paint it at home.

Grey, putty color, black, mahogany, peacock blue or green are all good colors, depending on the exposure of the room and the draperies. With the grey, gay colored draperies are needed; for the black, a chintz or cretonne that has a note of black in it, always remembering that the repetition of a color brings the furnishing of a room together. When green or blue is used, a wide black band may be painted on the flat top of the arms and back. With grey, a stripe of rose or Chinese red is attractive, depending upon the pattern and color of the textiles used. For the enclosed porch or

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open terrace, wicker furniture is perhaps chosen more often than any other style. If the furniture is to be left out in all weathers, Old Hickory had better be used. It is comfortable, and as it is made of small trees with the bark left on, exposure only weathers it a trifle more.

Elsie de Wolfe says: "Nothing so nice has happened in a long time as painted furniture and the application of quaint designs to modern beds, chairs and chests. You may find inspiration in a length of chintz, an old fan or a certain pattern in a piece of wall paper. The main thing is to work out a color for the background, walls, floor and rugs, and then have the designs painted on the furniture wherever they seem to belong." There are firms who make a specialty of selling furniture "in the white," and taking the order for the finished color as the customer requires. Quaintness and originality may be exercised in this way, especially as the furniture forms have steadily improved in beauty.

In the Tyrol and the Danish and Norwegian



Courtesy of Miss Julia F. Siedler

BEAUTIFUL CONSOLE TABLE OF WALNUT, CABRIOLE LEG, AND
BENCH COVERED WITH GROS POINT NEEDLEWORK IN BROWNS
AND GREENS. MIRROR WITH DOUBLE FRAME OF SILVER.
FLOWER HOLDER OF AUBERGINE COLORED GLASS

FURNITURE, NEW AND OLD

homes of the peasants, along with the burnished copper pots and pans, are also found gaily painted beds, cupboards and chairs. The rooms may be small but they are bright and happy looking. We are also finding out though slowly, that individuality may be charmingly expressed through the medium of painted furniture. Glazed chintz must not be overlooked in this connection.

That there has been a real need for a better quality of American-made furniture has long been felt by our manufacturers; not only is more care used in the selection and curing of wood, but designs and finish are more carefully considered. Varnish is not indiscriminately applied to every chair and table. The beautiful patina that age gives to a piece of wood has come to be admired by others than connoisseurs, so that the manufacturer feels that in reproducing it on a modern piece of furniture he has a market for exceptional work. There are exquisite pieces that may now be bought here at home, intricately carved, or cunningly inlaid with

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ebony, satin wood, burl walnut and feather grain; honestly made in the inner structure, also, which has to be carefully built to stand the strain of steam heated apartments, and the damp weather of summer months.

That the public is growing more discriminating is shown by the steady advance in the better styles shown and bought. Cheap furniture is always cheap; well made furniture is worth the money it costs, for it cannot be made rapidly or cheaply. Thorough craftsmanship as well as good design and fine, well-cured wood is absolutely necessary in the making of good furniture.

In the past few years there has been a revival of the old and really beautiful American furniture, and it has been put upon the market under the name of Early American Furniture. The shapes are carefully studied, the wood selected for its beauty of grain, and the coloring mostly that of light maple. Dressers with open shelves for plates and pewter, four posters, chests of drawers, desks and rush bottomed



Courtesy of Kensington Mfg. Company, N. Y.
 ENGLISH OAK DRESSER OF 18TH CENTURY.
 OAK PANELS INLAID WITH BANDS OF MA-
 HOGANY. SIMPLE BUT BEAUTIFUL DETAIL
 OF APRON ON BOTH CUPBOARD AND
 DRESSER



Courtesy of Kensington Mfg. Company, N. Y.
 EARLY 18TH CENTURY RUSH SEATED ARM CHAIR
 AND BUTTERFLY TABLE

FURNITURE, NEW AND OLD

chairs are among the articles reproduced in this manner. The unique coloring gives it a distinctive charm. The draperies for use with this furniture must be chosen from old prints and patterns. Edward S. Holloway says: "It is upon textiles that simple furnishing depends for its charm." Hooked or braided rugs are the more suitable floor coverings. Pictures should be limited to silhouettes, samplers or miniatures, and the wall paper should reproduce one of the old patterns.

A need of the modern family is expressed by the use of day beds, and as they fill a want in a dignified way, it is easy to predict their long life. The more formal the upholstery, the better suited the day bed is for use in the living room. Highboys may be used instead of dressers or chests of drawers, and chests may have their mirrors hung against the wall. Cords and tassels are sometimes used instead of wire to hang them with. Long, low Italian chests may be used in halls, living rooms or libraries; desks of the John Hancock variety

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are always in good taste, and for a girl's or guest room, a smaller desk with gate legs and drop leaf, is a pretty style. The restricted space in bungalows and apartments have developed the need for the drop leaf tables, sideboards and serving tables. Gate leg tables are found everywhere, and are both artistic and useful. Beds with low posts and little or no footboard give roominess to the small bed-chamber. A wing chair of generous line and proportion is a worth while possession to own, and will lend a room that air of comfort so desirable.

XIV

COVERINGS FOR THE FLOOR

THE products for the covering of floors have never before been so interesting and varied. We have not had the creative force of a William Morris to direct our national accomplishments in this line, but we are keenly appreciative of the good things that exist in our own country, and ready to give cordial welcome to what other nations bring us. How to use so rich a variety is a study that appeals to everyone who takes up house furnishing from a serious point of view.

During the past thirty years a considerable change has been effected in America in the treatment and fitting of floors. This seems a short period in which to reckon, when the history of floor coverings dates from before the Christian era, even to the ancient days of Egyptian splendour. Prior to that time

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primitive ages had adopted the skins of wild beasts to make a comfortable foothold in their habitations. The Babylonians were renowned for their weaving of rugs and the ornamentation they introduced. From them the art was passed on to the Persians and the peoples of India, and so through Asia and Eastern Europe and, after the Renaissance, into France and England.

To the Oriental, rug weaving has a meaning much deeper than that of a mere mercantile pursuit. It is intertwined with customs, traditions, legendary lore and mythology. In India some of the designs are handed down through generations of weavers. In Persia and Turkey the sacramental character of the rug is prominent, as it was originally made for places of worship or in honour of the visits of distinguished persons. Certain shapes and patterns are, even at the present day, reserved for use at prayer. They may be of any variety of weave or any combination of colour, but the design must show an arch, to represent

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the door of a mosque. Sometimes three medallions are added, one for the head of the worshipper, and one at each side for his hands.

Sometimes the kelim rug, when woven by a Turkish girl to show her future husband her ability in the national occupation, has a romantic association. Large rugs often employ an entire family, and very fine examples may cover many years of industry. The amount of work put into a single yard of fine weaving (notably the Persian) may be estimated by the number of stitches—a matter, perhaps, of from two to three hundred thousand.

The vegetable dyes used in Persia have made the products of that country famous for their rich gloss and strong wear. So carefully are these qualities guarded that an effort to substitute mineral dyes was forbidden by imperial edict.

The first really popular knowledge that our country had of the value of Oriental rugs was gained at the Centennial Exhibition of 1876. The leaven has been diffused and

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has increased, until a widespread interest in the history and manufacture of these rugs has resulted, with an eager, intelligent desire for their ownership.

In selecting an Eastern rug the general classification should be kept in mind, with the appropriate use for each different make. Its possession being for lifelong service, an understanding of its best use and a knowledge of its origin should naturally follow. While it is impossible to memorise the bewildering list of Oriental names, many of which are coined by irresponsible dealers, a general classification is not difficult to keep in mind, under which the genuine makes are numbered. Outside of the rugs made in India, there are four important groups in the Orient: First, the Caucasian; second, Turkish; third, Persian; fourth, Turkoman.

In the first division the best known varieties are the Daghestan, Kabistan, Karabagh, Shirvan, Kazak, Guendjie and Soumak. In the second, the Anatolian, Ghiordes, Koula, Ou-

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shak, Ladik, Melas, and Sparta. In the third, Tabreez, Senna, Khurdistan, Kirman-shah, Sarakh, Saruch, Serabend, Kirman, Shiraz, Khorassan and Ferraghan. In the last, Bokhara, Afghan, Beloochistan and Khiva.

Besides the contribution to floor coverings from Eastern nations, France, Germany and Great Britain have high-class products of their own. The Aubusson rug, which was first made in 1669, in a town in France, has retained its hold for certain schemes of furnishing and decoration; it has a close likeness to a woollen tapestry, and is without nap and made with a needle. The Savonnerie is another manufacture of the French, but it is hand-tufted very close, with a deep, velvety nap. The Berlin hand-made rug and the Scotch chenille are modern styles that are made in special colourings and sizes upon order.

America may also take a distinctive position among rug weavers, from the primitive work of the Indians in the West. The Navajo

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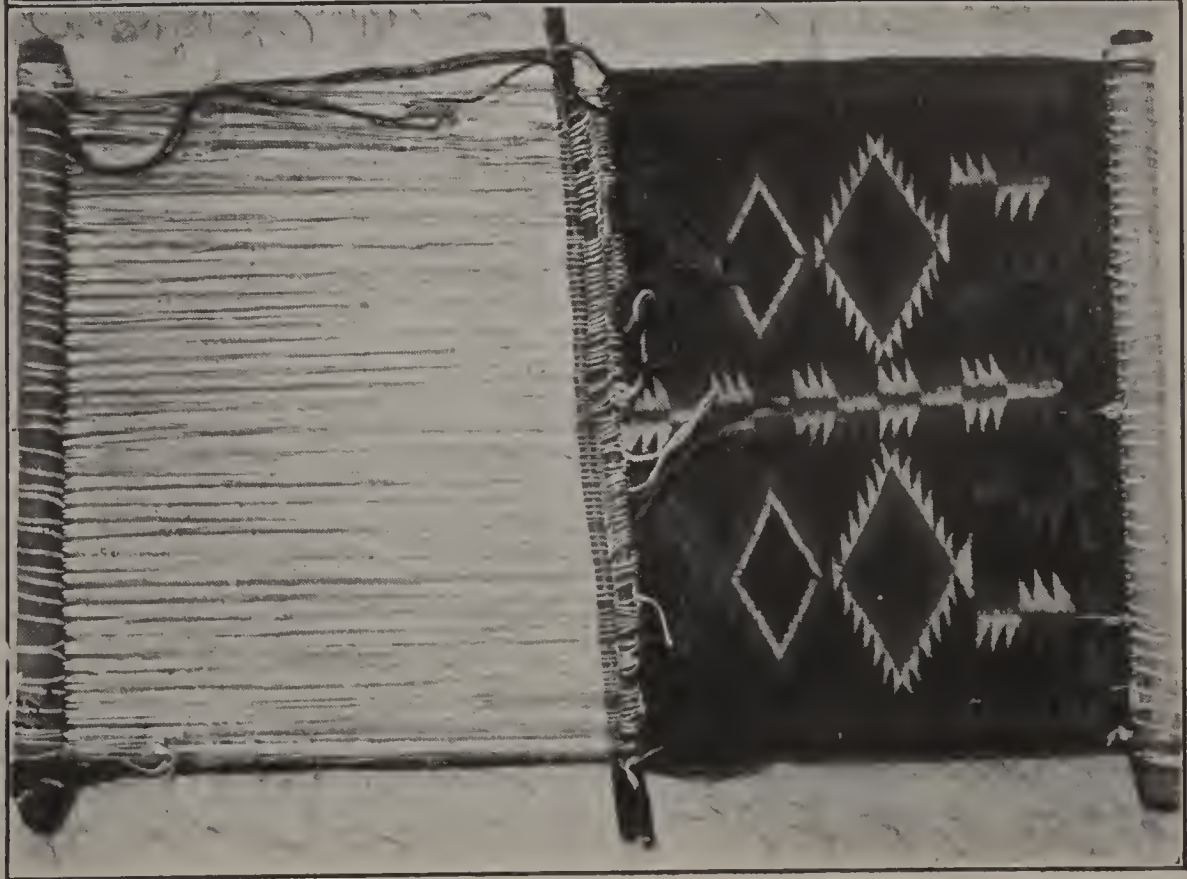
race produces the best examples of rugs, and, it is said, learned it from the Pueblos. Perhaps the Navajos' prominence is due to the fact that their settlements are the best adapted to the raising and grazing of extensive flocks of sheep and goats, from which the wool is obtained.

The simplicity of their craft is shown by their spindle, which is a slender stick thrust through the centre of a round disk. With this they work at their loom of two horizontal poles, beginning at the bottom and working upwards. Their native dyes of vegetable matter are supplemented by the ravellings of a red bayeta cloth. Sometimes the coloured Germantown yarn is used, but with a loss of archaic style.

The blaze of colour with which the Indians adorn themselves appears also in their rugs, as their primary use was a blanket or dress. The patterns vary from simple parallel lines to complex figures that picture, as do those of the Oriental weaver, the legends and mythology of their tribes.



AN EASTERN PRAYER RUG



NAVAJO METHOD OF WEAVING

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The rag weaving of our early settlers has been revived in an artistic form by using strips of cloth in colours that amalgamate pleasantly, instead of the hit-or-miss colouring of odds and ends of stuff.

The Japanese jute and cotton rugs meet a temporary need when no very lasting quality is required. The Indian dhurrie rugs resemble the Navajo in design and in brilliancy of colour, but their colour effect is too highly keyed for city homes. This make is a favourite on yachts and in camp interiors.

A Scotch ingrain rug that may be used on either side is an excellent purchase for the home of moderate cost. Few colours are introduced and some are made with plain centres and a two-toned border, but the dyes are lasting and the wearing quality assured.

The designs in the Wilton rugs are copied from the Oriental, and in price and appearance these may be depended upon to give satisfaction. Mohair rugs of one colour give a pretty touch of colour to a room where the other floor cover-

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ings are very much mixed, and help to sustain a quiet decoration. Small white goatskin rugs may be sewed together for a bedside rug or for a child's room. A black or brown fur rug may be laid in front of a hearth or in a room with deep-coloured floor coverings.

When a floor is not shaped to carry a regular-sized rug, a carpet may be made up as a rug and shaped to fit the room. A border may be sewed around the edges, or the plain breadths of carpet made up without a border. Some of the double or triple-width carpets may be used as rugs by having the ends bound with braid or finished with a buttonhole stitch.

A consideration of rugs for the house brings up the question of floors. Hard wood is now almost universally provided in the building of a new house; but where an old floor is impossible to use, the wood carpet may be adopted. This was originally made in France, and it can be procured in two different thicknesses, in squares or diagonal pieces that are nailed down over the old floors, the brads then being

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puttied over to match the colour of the wood. Wide borders of various coloured woods, or simply straight lines, of a darker colour than that of the body of the room, are used to finish the edge of the wood carpets.

When hard wood cannot be had for the floors, two methods are still open for covering them with carpets; namely, to select the carpet as a background, or to choose it from a decorative standpoint. In the first instance a rich appearance is secured by the velvet carpet in wide widths without seams. Its substitute in cheaper goods is of woollen or cotton fillings, or a plain Chinese or Japanese matting.

Carpets that show a decided pattern should be carefully chosen to bring them into relation with the other furnishings. Their selection is an important point, as their expense is a considerable part of the entire outlay for the room.

Printed oilcloths for the kitchen stand so little wear that inlaid linoleum or rubber tiling, although expensive, will repay by a continuous, satisfactory endurance.

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Battleship linoleum is of durable quality, and once down there is no further bother with the floor. In the remodeling of old houses, where the floors are in poor condition, this linoleum is specially valuable.

But this chapter must not be closed without a reference to the old but newly appreciated hook rugs that are now interesting the American public. Several large auction sales have been held of collections gathered in New England, and they reveal an unsuspected wealth of the creative ability of our grandmothers. The rag carpets, woven on hand looms in every country village, have been copied by commercial firms, but the hook rug is a piece of hand work and therefore always different and always individual. Many of the materials are hand-woven and hand-dyed. As no patterns have ever been made for these rugs, they are entirely the product of the farmer's wife, living perhaps in some remote district. In lieu of books of designs she took the natural objects surrounding her—leaves, twigs, the inevitable roses, cats, dogs, horses and

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sometimes chickens. But the better patterns are the conventional ones, and many suggest the Oriental, with borders of squares and triangles.

The foundation of the rug is burlap, on which the design is outlined. It is then stretched and tacked on a small light frame of wood, leaving a wide margin to be turned under after finishing, and sewed flat. The rags are cut in strips about a half inch wide and pulled through the burlap by means of a hook, leaving the loop on the right side. It may be snipped or left uncut. The durability of the rug depends on the closeness of the hooking. The hook is like a coarse crochet hook, and may be bought at any department store. Either woolen or cotton goods may be used.

If, when the loop is drawn through the burlap, it is left rather long, the effect is of a high pile rug. While these rugs have always been made in the country districts, it is only lately that they have been sold in the shops, where they command a good price. The hook rug

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is not suited to every room. It is most at home with Colonial furniture; in a bed room with a four-poster and candlewick spread, or a living room with maple furniture.

XV

HANGINGS FOR THE WALLS

AMATEUR attempts at selecting wall papers are usually disappointing. Taste and experience are imperative in this department of home furnishing and, in addition, the capacity to imagine effects before they are created.

There is but a slight historical thread to connect the rise and progress of wall coverings. Tapestry was employed in the Middle Ages, in castles and residences of the nobility, not only as a protection against the cold and dampness of the walls, but for decorative purposes. Wall paper began to be used in Europe, as a substitute for tapestry, about the middle of the sixteenth century. Clarence Cook ascribes its origin to the Dutch trade with China and Japan, and its earliest printing to Spain and Holland.

Modern wall decoration began with the

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Victorian era, and it was marked by a tremendous infusion of artistic power when William Morris, poet and designer, put his energies into the decoration of the home. A permanent place has been accorded the radical innovations made by him in the designing of wall papers. His patterns were drawn on a large scale, with a close repetition of the design, which was presented in clear, bold lines.

At the present time there is such close competition in England, France and Germany in the manufacture of wall paper that a distinctive line may not be drawn around any nation as producing the best. American wall papers are rich in colour, original in treatment and beautiful in design; and the same praise may be applied to the other countries named in this connection. The rapid progress made in this line of home decoration cannot be expressed by one year's examples. We must study from time to time at the Expositions the progressive achievements.

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Wall papers of a high class are printed by hand, each colour necessitating a separate printing that must be dried before a second colour is used. Machine-printed papers may employ twelve or more colours during the process of production. A glance at the margin of an untrimmed roll of paper will show the number of colours by a series of dots. The cheapness of the domestic wall papers is owing to the pressure of competition. Pretty designs exist among the low-priced papers with almost the same frequency that they are found in the higher-priced varieties, but naturally a cheaper quality in the materials cannot give the same amount of wear as those of greater cost. Discrimination in the selection makes the temporary result good or bad whatever price is paid.

Modern walls have as specific needs of their own as did those of any other period. Their demands are met by a superabundant supply, typical of many of our manufacturing industries. As this embarrassment of riches covers

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nearly every phase of wall coverings, one must be prepared, when making a choice, with a definitely formed idea of the requirements of the room to be treated—a diagnosis, as it were, of its several parts, to which the wall hanging is to bring its completing touch:

- (1) The purpose or use of the room.
- (2) The colour and kind of woodwork.
- (3) The amount of light in the room.
- (4) The colour that harmonises best with the floor coverings and furniture.
- (5) The wall colours of adjacent rooms.

If the paper hanger is not available for estimating the amount of paper the walls carry, it is not difficult to measure personally the height, length and width of the room; to note, also, the number of doors and windows and if there is a mantel. From these items the proper quantity of paper can be gauged by the salesman at the store.

Yet with every thoughtful precaution, the quantity of novelties shown to the buyer may result in the purchase of just the wrong thing,

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so a wise economy is to buy a roll of one or two papers that appear to suit the conditions the best and test them at home by natural and artificial light in the rooms which they are intended to decorate. By matching two strips of the paper the design will be brought out more satisfactorily than when one small sample is brought into the house.

Styles change more often in wall papers than in any other furnishings for the house. The manufactures of one year can rarely be found twelve months after. Prevailing modes for the walls, therefore, are impossible to follow very closely; in fact, this is not necessary if the aim is to have something artistic and not something merely fashionable.

If the walls of a room are destined to hold beautiful paintings, or the patterns elsewhere in the room make a plain wall desirable, the ingrain and pulp tints can be drawn upon. Plain papers are always procurable, and they merit a careful hanging to show their good effect.

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Burlap, buckram and crash are sold by the yard and make a more expensive plain wall covering than a paper, but in some places and for certain conditions the extra outlay is worth while. For instance, in a hall in which there is much passing or carrying of furniture a paper will need frequent renewal where a burlap would show more endurance. As some of the burlaps fade when exposed to the sun, a preparation has been put upon the market for renewing the colour.

Next to the plain effect reached by the papers mentioned there are handsome English and German papers printed in two tones that dress the wall unobtrusively and set off antique furniture and tapestry. The choice of colour in the two-tones may be a repetition of some article already in the room—fireplace tiling, door hanging, window draperies, or some predominating note in the floor coverings.

Tapestry papers, with mixtures of greens and blues, have an important mission in connecting woodwork and furniture of alien colours.

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Usually dark in colouring and heavily patterned, these papers look their best when associated with dark, rich woodwork.

Silk-finished papers are now made in restrained designs in two tones of one colour, two colours exquisitely blended, or a colour printed over in cream-white. When silk, velvet, damask, jute, wool tapestries, linen and other textile fabrics are hung on the walls of handsomely appointed rooms they are sewed together in lengths and tacked to a light moulding that is fitted against the wall. Often a lining of canton flannel is added.

In the treatment of ceilings and borders there is often great lack of taste and judgment. The English plan of leaving the ceiling, unpapered, in a light cream tone, is a good rule to follow, making exceptions only when some special circumstance calls for them. A high ceiling may receive the plaster relief work that is made on both sides of the Atlantic, when the spaces are too plain and bare to be left undecorated.

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When a ceiling is not in order for plain tinting a cream-white or buff-white paper may be put on without lapping the seams and the effect will be almost equal to a tint. A lining linen or burlap may be pasted on a ceiling that is not perfectly smooth and then treated to a coat of kalsomine.

A coved ceiling requires the ceiling tint or paper to be brought down over the curve to a point where a wooden picture moulding may be attached in an even line entirely around the room.

A sloping or uneven ceiling makes a picture moulding impracticable. A way to treat a room of this kind that is both novel and pretty, is to cover the ceiling and side walls with one paper, using no border, frieze, ceiling tint or picture moulding. A paper for such use must be light in tone and with an all-over design.

The room with a low ceiling should never be given a border at the cornice. The paper must be carried from the floor until it joins the ceiling, and a narrow picture moulding used

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as a finish. Low ceilings generally characterise small rooms, and these, if properly treated, may be made exceedingly cosy with the right papers upon the walls. Here is the opportunity for striped papers to be used to advantage, especially in two tones or with little contrast in colour, or, as in bedroom papers, stripes printed over with flowers.

Borders for wall papers are found in many styles. The domestic ingrain has some showy styles, too brilliant in colour to be satisfactory for quiet effects. The English manufacturers present, for the same kind of paper, some delightful floral and poster effects that, in the right situation, give character to the plain wall.

A room with a ceiling over nine feet may need a border, yet one may not be found among the regular line. In this event a patterned paper, that accords with the side wall, may be cut into strips to make a border of the desired width.

Sanitary printed papers find more than one place in the home—in the nursery, the bath-

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room, the housemaids' rooms, pantries and passageways—wherever a surface may need at times to be sponged off. A light weight oil-cloth, in glazed and dull finishes, with floral or geometrical patterns, may be pasted on kitchen walls, and a new kind of burlap that has washable qualities is adapted to vestibule use.

Picture mouldings are sold in strips of twelve feet at the wall paper stores in white enamel, oak, cherry and mahogany finishes. If the introduction of a dark wood to match the wood-work (the usual rule in selecting a moulding) makes too decided a line against a light paper, an unfinished wood may be put up and tinted like the paper.

XVI

CURTAINS AND PORTIÈRES

WINDOWS, although they seem to perform a subordinate part in the furnishing of a room, are, in fact, most important and exacting. Many of the practical difficulties of window furnishing are occasioned by some mistake in size, style or construction; the artistic problem generally turns upon the question of colour. The window shade is, naturally, the primary consideration. Of what material shall it be? What is the best colour? Where shall it be attached to the casement?

The shading of the home should not be attempted in too economical a spirit. Like hair mattresses, wire nettings and other movable but permanent furnishings, window shades that are well-made and of good material will give a very lasting satisfaction. If the casing of the window is deep enough to allow the fix-

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ture to be set within the frame, it is better to do this than to affix it to the outer edge, which should be left free for the curtains and their brackets.

There are many new mechanical devices that make the practical part of window treatment much easier in these days than it was a few years ago. Wooden rollers with the shades tacked upon them are still in existence, but a newer fashion is a tin roller that allows the material to be adjusted without tacks. Sometimes a shade becomes worn at the bottom, and with the tin roller it may be slipped on in a reverse position, first hemming it at the top end. There are extension rollers also that make a change of windows possible without buying new rollers.

The old-fashioned method of rolling a shade with a side cord is remembered by this generation with feelings of gratitude for the improvements that have made it obsolete. Side hems give strength to a window shade, but they are not always to be adopted, as they increase the

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bulk of the material when it winds around the roller.

The inferior qualities of Holland are likely to fade quickly, but certain makes are warranted to hold their colour. In some Southern homes a glazed chintz is bought by the yard and made up into window shades. The flowered patterns on a white ground make an attractive decoration with white paint and summer furniture.

The colour of the window shades should be thought of in connection with the outside paint of the house and the interior woodwork—two requirements that often clash. Sometimes the disagreement is so great that two pairs of shades are the only way out; or, a double-sided shade painted in opaque colours may answer the same purpose. When there are no shutters to a house two sets of shades, a light and a dark set, are necessary. The light shade is hung towards the street and the dark-coloured one towards the interior of the room.

Houses on the colonial order that are finished throughout with white-painted woodwork, and

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with the exterior painted lemon-colour, with green blinds and white trimmings, always look best with white shades. With dark trimmings on the exterior a linen colour is safe to use. The right results often take study and experiment and perhaps a radical change in some one feature already in existence.

Ardent followers of hygiene have declared against the use of window draperies, but they afford too much æsthetic enjoyment to be discarded in the majority of homes. The curtainless room has a barren, uninviting aspect that disappears as soon as the windows are attended to. On the other hand, a sensible treatment may not be understood and a window may be completely blocked up with draperies and fixtures so that its original intention of giving light and air is defeated.

In city houses a thin lace or net is essential at the windows as a screen during daylight hours. This is called a sash curtain, and is hung close to the glass from the inside of the casing at the top to the sill. It is little more

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than the width of the glass and hangs in very scant folds. Or, a panel of lace is used with an ornament sewed in the centre and surrounded with insertion. In narrow windows one panel is used. Very wide sashes divided by a perpendicular strip of wood in the middle may have two panels. One sometimes sees a sash curtain caught back at the sides of the casement and not fulfilling the office for which it was intended.

In country and suburban homes the dressing of the windows does not exact the exterior uniformity of appearance required by the city residence, and in the former the inner effect alone may be considered.

In addition to the sash curtains of the city dwelling a second pair made of lace is sometimes added. The older way of plaiting the fullness at the top and fastening it to rings on a large pole has been superseded by a simpler fashion of running a one-inch brass rod through a loose hem at the top without a heading. With new curtains the extra length may be

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turned over at the top for twelve inches to allow for shrinking when the curtains are cleaned the first time.

When light is lacking in the room the long lace curtains may be caught back at the sides with cotton or silk loops that are made for the purpose. Hanging the curtains straight to the floor gives dignity to the lines of a room and softens an exposure that may be too bright and glaring. When hung in this manner one pair of curtains at a window act as a screen and also as a decoration.

If the vestibule door appears in line with the parlour windows it is wise to treat it with a panel made up in lace that corresponds with the sash or inner draperies of the front room. A thin silk curtain may then be hung over the lace to draw at night, choosing a colour that accords with the woodwork.

The least expensive lace curtain is one of plain bobbinet which may be bought by the yard and finished with an edge or insertion. White bobbinet may be selected to hang against

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white woodwork, and *écru*-coloured net for dark woodwork. Fish nets in cream, white or brown may be bought by the yard and hung without a finish at the sides and bottom. These are more suited to the unconventional treatment of the den, living room or sitting room than the formal rooms of the home.

When lace curtains are bought by the pair any amount of money may be expended on the handwork and materials. The refinement of a room, however, is not increased by heavy ornamentation of a thin fabric.

Point Arabe lace has been a favourite for some years in high-class curtains, and its deep colour and cord effect suit the furnishings of handsome houses. The Marie Antoinette lace, in which a pattern is made with braid, is graceful and simple. Sometimes a mixture of the two styles is adopted. Cluny lace makes so durable and sensible a curtain that it has held its own through a series of changes in curtains. Brussels lace is the daintiest hanging for a drawing room and one of the oldest

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varieties. Irish Point is disappearing and many novelties are coming into vogue.

Lace curtains need not appear at all in the chambers, unless it is advisable to repeat the selection that is made for the first floor on the upper stories. White muslin in embroidered dots or patterns, or with the tambour edge, are the most practical curtains for bedrooms. Or, a fine white nainsook edged with lace or with a hemstitched edge may be used. These may be caught back one-third of the height of the casement with cotton loops and tassels. A three-quarter-inch brass rod may be put up across the top of the casement, and slipped through the muslin, which is hemmed at the top with an inch and a half heading.

Another way of dressing a window is to make a ruffle twelve or fifteen inches wide, according to the length of the casement, and hang this across the top of the window. Underneath, two straight lengths may be hung, one at either side. A double brass rod is made for this purpose. The flounce is shirred on the front rod,

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and the straight lengths are sewed to brass rings on the under rod to permit drawing across the glass. Such a treatment looks its best on a wide window.

Over-curtains may be put up for the winter months for their comfortable exclusion of drafts and their additional contribution towards the furnishings. As these are most conspicuous by evening light the test of artificial lighting should not be forgotten in making a choice.

The lack of artistic materials for draperies in the middle part of the nineteenth century was so acutely felt in England that in setting up a home at that period a writer says: "What a rummage there was for anything tolerable! Two or three friends of mine were in the same plight. On the whole, I remember that we had to fall back on turkey-red cotton and dark-blue serge."

In vivid contrast nowadays here in America is an unlimited assortment of beautiful goods for the home. The choice, and not the lack, is the problem with us, making taste and discretion necessary factors for happy results.

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Among the three general departments in textile fabrics (*i.e.* materials wrought in the loom) are three kinds. The first, the plain surface in which the warp and weft alternate equally; the second, in which a pattern is produced by the warp and weft mingling in different proportions (as in all figured cloths or tapestries); third, plain fabrics which are enriched by the needle or printing, as embroideries and printed stuffs.

At the present day no department of house furnishing is so comprehensively supplied as that of loom-made materials. The splendid effects reached in the old times are perpetuated in reproductions; the historic designs of important periods may still be secured for houses treated in those styles; and the strenuous desire of our own day for artistic expression, whether it be on a small or a large scale of expenditure, is abundantly met.

In selecting material for over-curtains some unity of tone with the woodwork in which they are framed and the walls against which they

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hang may be sought for. A double-faced material does not need a lining, but if a lining is used one of cream-white, linen colour or a neutral shade will stand the light better than a colour. Lining silks and sateens for curtains are found in the fifty-inch width.

A figured material will not need trimming, but a plain one is often given a crisp style by the addition of a tapestry or antique braid.

If the expense that is often put into loopings and festoons, which are unnecessary for an over-curtain, were put into first-class mechanical contrivances for hanging and adjusting—pulley cords, rings, cords and tassels—with plain, solid hardware, a better end would be attained.

The subject of doorways is second in interest to that of the windows. In tracing the history of doors we find that in the Italian palaces of the fifteenth century not only the door itself received a decorative treatment, but also the space above, called the “over-door.” At first this wall space was painted; later it was covered

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with a panel of wood carving, stucco or marble work. At a still later period the wall decoration was omitted, and in its place a pediment was supported on carved brackets over the doorway.

This form of decorative over-doors appeared also in France and England, and the American colonists of the wealthier class, in perpetuating in their new homes the interior effects of the old, adopted the pediment over the door.

Modern doorway treatment in houses of moderate cost does not always make use of the opportunities that are available for rendering this portion of the room attractive, and the appearance of an apartment is often seriously marred by an imperfect understanding of the importance of this feature. The position of the door must be such as to give balance to the other parts of the room, and it is also essential for practical reasons that the doorway should not cut into wall spaces needed for the larger pieces of furniture—bedsteads, sideboards, sofas and pianos.

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An error that is fortunately not often committed is the hanging of a door so that it opens outward instead of into the room; but one frequently finds a door hung so that it does not shield the major part of the room from observation. A device for overcoming this defect is a swinging crane that supports a rod and curtain.

The proportions and design of a doorway are inseparably associated in making an artistic *ensemble*. If the architectural rule of making the height of the doorway not less than twice the width is unobserved, the effect will be too low and broad. The lines of the room must also accord with those of the doors, or the latter will appear too large or too insignificant. The framing of the door and its panelling should be unified in design, simple, clear-cut and expressive.

A door that has objectionable details may be altered if it is not possible to make a complete change. The framing, being stationary, may have to be retained, but the door itself may have new or a different panel work.

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In rented houses, where no alteration is permitted, there is still an opportunity for improvement in making some arrangement over the door that will carry the attention from the imperfections below to something attractive above. In effect, the old Italian over-door treatment may be modified to suit the modern home, perhaps by the introduction of a narrow shelf on which to place some pieces of pottery or brass pieces. In arranging a shelf of this character above the eye-line of a person standing in the room, the choice may be given to plates and vases that are decisive in outline and convincing in colour.

A doorway that is permanently closed presents an uninteresting surface, which, however, may be used as a background for a picture or to hold a mirror. Or, some narrow shelves may be fitted within the casing and filled with books or pottery. In summer cottages an unused, recessed doorway is of practical value as a wardrobe when it is fitted with hooks for dresses, a low shelf for shoes, and a high shelf

CURTAINS AND PORTIÈRES

for hats. A curtain will be needed to hang as a protection from the dust.

In a doorway where a portière is used instead of the swinging or sliding door, the curtain pole may be placed twelve inches or more below the upper frame and a shelf fastened above the pole to hold jars and vases.

The portière or door curtain was first brought into use to exclude drafts. In city houses where contracted spaces have made openings in the wall take the place of the swinging door the portière is essentially useful. A portière should not be put up without a definite object of utility, but, like everything else in the house, it may be chosen to do its share towards beautifying the home. The colours of the material should not contrast too sharply with the walls or the woodwork, nor should the pattern conflict with that of the wall paper.

In making up a portière of double-faced goods the hems may be turned towards the room where they will show the least. Two single-faced goods that are sewed together need

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a cord or binding to cover the edges. If the materials are thick no interlining of canton flannel is needed. A hem is basted at the bottom of each piece of goods and the tops and sides are sewed together and the curtain hung to determine the length. The material should just escape touching the floor. When the curtain has been given a few days or a week to adjust itself, the two hems at the bottom may be stitched together. The hem at the top of the curtain may have a ring sewed every four inches instead of plaiting the material.

The supply of double-faced goods is not over-large, but many additions have been made during the past few years in mercerised cottons, velours, reps, jutes and silk tapestries. In single-faced goods the variety is wide in price, colour, texture and design.

A portière, to do its perfect duty of utility and decoration, requires to be hung only in straight lengths without loops or festoons, but with traverse rings and pulley cords to prevent its being dragged out of shape by careless handling.

XVII

BEDS AND BEDDING

THE selection of beds and the details of their equipment are the test of the competent home maker. A provision for comfort in sleeping rooms would, perhaps, receive more attention if we realised that fully one-third of a life-time is spent there. In the course of three-score years fully twenty, even if with only moderate sleeping, are passed in bed.

In the earliest history of beds, among the people of the East, a mattress was the only article used. This was spread out on the ground or floor when repose was sought, and afterward folded up and laid away. The Greeks at an early period had four-post bedsteads, and added to them afterward a head and foot board. The Romans exceeded the Greeks in luxury and splendour, making their beds of state with tortoise-shell and ivory, with gold and silver legs.

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The Britons, when conquered by Cæsar, slept on skins, after the manner of the North American Indians, using later sacks of straw as mattresses. The house of the ancient English gentleman was not, as a general thing, provided with bedrooms. A chamber or shed was built against the wall that enclosed the mansion and its dependencies, and in this little cell the lord and his lady slept. The young men of the house slept on tables and benches in the great hall, with woolen coverlids and blankets for warmth, and servants and attendants slept on the floor. Later, in the time of the Tudors, the four-post bedstead, an immense piece of furniture having a canopy supported by tall posts, one at each corner, became the fashionable sleeping couch.

The four-post bedstead came over to America with the early settlers and was in favour till the early nineteenth century, when a rather low curved head and footboard—sometimes designated as the sleigh bed—appeared. Then followed a period when clumsy workmanship,

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tall headboards, ornate carving and heavy ornamentation made our bedsteads anything but desirable for the chamber.

In the reaction against this excessive bed decoration, the open bed almost went out of existence and folding beds of every description were transformed from bureaus, bookcases, wardrobes, washstands, writing desks and sofas. A further change brought the metal bed into general esteem, and its simple lines, sanitary surface and adaptability to all kinds of furniture and almost any colour scheme have kept up its popularity.

The iron bed is usually enamelled in white paint, but any colour may be applied that is most fitting. Black-painted beds with brass trimmings are sometimes seen, but the effect is not pleasing. The brass knobs that are attached to the posts of the white iron bed often become loosened with frequent handling and the finish soon wears off. That these knobs are not essential to a good construction is shown by a new style of bed with rounded

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head and foot. This shape is also made in the brass.

The ordinary finish for a brass bed is a lacquer that makes polishing unnecessary. When the lacquer is worn off the bed may be sent to the manufactory for a fresh coating. A dull brass finish can be given a brass bed at a slight increase of expense if it is desirable to match the hardware in the room—chandeliers or gas or electric brackets, door knobs, andirons and fire-pieces.

Although metal beds are so much in demand, wooden ones are still in evidence. The head and foot boards are now plain almost to severity, often following the style of other pieces of mission work that find their way to the bedroom. Mahogany beds are reproduced from colonial models, with the tester and posts ready for draping, or with slender columns and low foot boards. Birch, maple, French walnut, oak, ash and pine, enamelled white or covered with a coloured paint, are employed in making bedsteads to match the bureau,

BEDS AND BEDDING

washstand, night table, chiffonier and chairs of the modern bedroom.

In chambers occupied by two persons it is customary to provide two single beds in place of one of double size, and special designs for these "twin beds" are manufactured.

The comparatively large outlay for the springs and mattress of a bed is justified by their long wear and large measure of comfort. Spiral springs are acknowledged to be the most resilient, but well-made woven wire springs are sometimes preferred. Feather mattresses are no longer in use as bedding. The regular full-size hair mattress is four feet six inches by six feet four inches, and five inches thick. Thirty-five pounds of hair are needed to fill this size. A mattress for a full-sized bed wears better and is easier to handle if it is made in two pieces. One part should be the width of the bed square, the other the remaining length.

Hair for the mattress is of two grades, pure South American and "drawings." The first

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comes from the manes of wild southern horses, and after it reaches this country it is sorted from the tail hair or "drawings" and cleaned, cured and curled to acquire the necessary life and elasticity. Sometimes horse hair is combined with hog and goat hair and sold as mixed hair at cheaper rates than the pure article. Cotton and felt mattresses are made now and used in some households in preference to hair, and each variety has its adherents.

An iron or brass bedstead becomes a more decorative feature in a chamber when it has a pretty canopy over the head. The old-fashioned close shrouding of the four-poster is too unhygienic for our enlightened days, but there is often a real need for a slight protection from currents of air. Fixtures of iron and brass for holding a canopy are made separate from the bed to be added at any time.

In a room with white-painted woodwork, flowered wall paper and white muslin curtains, a canopy of cretonne that matches the wall paper contributes a dainty touch. With



BEDROOM WITH BLACK ENAMEL FURNITURE DECORATED WITH SMALL POLYCHROME INSETS OF GREEN AND BLUE. BED DRAPERY OF ORANGE AND BLUE LINEN. GRAY CARPET

BEDS AND BEDDING

darker and heavier woodwork the canopy looks better of linen taffeta or printed linen. With the right selection of design one may almost literally sleep in a bed of roses.

The outfit for a bed consists of a light-weight cotton pad to lay over the mattress, pillows, sheets and pillow cases, blankets, comfortable and spread. Sheets and blankets should be of generous length to tuck in well at the bottom of the bed and at the sides. The comfortable may be folded and laid on the outside. A down spread is the lightest and warmest, but cotton-filled spreads with a cover of silkoline or cheesecloth are ordinarily selected.

The covering for a bed during the day-time can be made one of the effective touches to the sleeping room. It may be of cretonne to match the window hangings or the wall paper, or it may be of plain linen embroidered by hand. A delicate ornamentation may be put on with a stencil, using paints that when dried are capable of being laundered. Lace

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spreads with a lining of sateen or silk are still in existence and also the spreads of Marseilles and dimity.

A bolster roll of pasteboard or light wood is covered with material to match the spread and laid at the head of the bed during the day hours while the night pillows are put away in the closet. If the pillows are left in place and laid flat a straight length of cretonne or linen, finished with an edge of white braid, may be laid over them—a sensible and practical treatment.

When a valance is attached to either wood or metal beds it assists in the dainty furnishing of the room. An opaque dimity in white or colours is to be found for valances, and it may be added also for the bed and pillow spreads, or cretonne, art ticking or linen taffeta may be used. The open head and foot of the metal bed may demand a slight protection from drafts, and the material selected for the spread may be tacked to a square of cotton batting and hung by tapes from the upper rod.



TWIN MAHOGANY BEDS
AN ANTIQUE FOUR-POSTED BEDSTEAD

BEDS AND BEDDING

When a room must serve the double purpose of a sleeping and sitting place, an open bed may have to be discarded for some kind of a divan. If space is small a box lounge with the lifting spring to facilitate moving the lid will hold the bed coverings during the day. A plain frame fitted with spiral springs and laid with a good mattress makes a comfortable bed at night and a lounge at other times. The cheapest substitute for a lounge and bed in combination is the woven-wire cot with a mattress. To prevent the sagging of the middle part a row of spiral springs has recently been added.

XVIII

FIREPLACES

FIREPLACE history, from the earliest home life to the present time, shows many changes and improvements, the most radical being the inclosure of the chimney between the walls where formerly there was a simple opening in the roof. An example of this primitive style is still in existence in this country at Newburgh, N. Y., in the little old stone house which Washington made his headquarters in Revolutionary times.

The fireplace opening in colonial days was of great size in the kitchen, but smaller in the other rooms. The fire on the hearth was the only means of warming the rooms, and the chimneys were always placed where they could accomplish the most service. We wonder now, with our comfortable furnaces to assist our open fires, how our forefathers en-

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dured the winter cold with a fireplace alone to give warmth.

From the point of utility the open fireplace is of less importance in the winter months in houses heated by hot water, hot air or steam, than in the intermediate seasons when the furnace is not kept running regularly. Even in the Southern States a small wood fire ready laid for lighting is acceptable for occasional use during eight months of the year. A damp day in early spring, a sudden change of temperature in midsummer, or a windy evening in late autumn makes the presence of the fire on the hearth welcome.

The open fire is desirable from more than the heating point of view. In a room, says an authority, twenty feet square by twelve feet high, heated by an open grate, the air would be removed four or five times an hour with a moderate draft from the chimney, and six or eight times with a blazing fire.

Open fires are delightful in every part of the house; in the hall, where they give hos-

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pitiable greetings to the incomer, in the sitting room of the family, for the enjoyment of guests who are received in the parlour or reception room, and in the dining room, where a cheerful blaze adds to the pleasures of the table. Sleeping rooms that are provided with an open fire have an increased capacity for everyday comfort, and a helpful dependence for the exigencies of illness. In the nursery the fire on the hearth or in the grate may be called into requisition at any season of the year, and in luxurious homes even the bath room now has an open fire specified.

A chimney place in every room in the house, however, is beyond the possession of the family of moderate income. Often it must be a single choice of situation, in hall, library, dining room or parlour. While each room makes its own claim the chief living room of the household should rule the decision.

After the fireplace has been chosen for the living room its precise situation may be thought of. It should not be opposite a door, or where

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the fireside enjoyment will be interrupted by every one coming in or going out of the room; nor should it be flanked on either side by windows that will bring in currents of air. The best help in planning the situation of the fireplace is gained in careful study of other people's attempts in the same line, and in avoiding their mistakes.

The construction of the fireplace is an interesting part of house building, for each detail may then express the specific taste of the owner. In a rented house only the andirons and fire-pieces may be a matter of choice. In the better class of houses—those designed to meet the particular requirements of the family—the architect employs his skill in making the fireplace the central point of interest in the room. In the building of other houses a certain sum is apportioned to the mantels and fireplaces and the owner makes a selection from the manufacturer's samples. These naturally follow the popular taste, and the present tendency of simple lines on the mission

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idea without carved or applied ornament, and the return to the "chaste simplicity" of colonial days have greatly influenced the ready-made mantel. Cumbersome wood-work cheap decoration, extrinsic brackets and pedestals are less and less seen and better things are taking their place.

The most successful mantel is the one designed especially for its position, fitting so harmoniously into the lines of the room that its presence is never obtrusively felt. It should be perfect as an ornament, for more attention centres upon it than on any other part of the room. For this reason also every detail of its equipment, permanent and movable, should be tasteful and attractive. Some of the most artistic mantels in modern house building are close copies of those found in colonial mansions.

Mantels of slate are no longer used. Brick or stone work is sometimes employed instead of wood, especially when an expression of solidity greater than a combination of wood

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with stone or brick, is sought for. These all-stone or all-brick fireplaces are favourites in country homes or buildings of imposing dimensions, but in planning a colour scheme for such work the fact that brick or stone massed together declares its colour more insistently than when either is broken up with woodwork must be remembered. Light terra-cotta and buff-coloured bricks take their places more easily with other colours than the dark red ones.

Bricks or tiles are adopted to face a fireplace with wood mantel and side supports. In Puritan days smooth blue-and-white tiles were brought over from Holland and placed around the opening, some with scriptural scenes painted on the surface. Tiles are made in innumerable designs and colours at the present time by high-class potteries, and an exclusive colouring and pattern will go a large way towards individualising a fireplace, and the colour of the tiles may enter into the scheme that is introduced in the room without being an item by itself.

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Fireplaces lined with brick have a more homelike, cosy appearance than those lined with iron, but the latter will stand more heat and harder wear than the former. The iron firebacks were so much a part of our early settlers' furnishings that they were often brought over from England with the family crest or shield wrought into the sheet of iron, and, in the event of another move being made, the fireback was taken along with the other household gods.

The hearth stones may be of tiling or bricks, the bricks giving better service than a smooth, glazed tile.

The selection of wood for the mantel is sometimes a puzzle to the home builder. A good rule to observe is to bring mantel and woodwork into close relationship by choosing the same wood for each. With woodwork of cypress, pine or poplar in the natural finish oak is often adopted for the mantel.

The necessary fittings of the open fireplace are the set of fire-pieces, which includes tongs,



LIVING ROOM IN APARTMENT OF MRS. PAUL RIPLEY, SCULPTOR. THE WAY THE REMADE FIREPLACE WITH FRANKLIN STOVE IS TREATED IS ADMIRABLE. OWING TO THE ABSENCE OF PICTURES, THE ATTENTION IS CENTRALIZED ON THE ITALIAN BAS-RELIEF ON THE MANTEL

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shovel, poker and brush, and andirons or grate with a spark guard or fire screen. A brass fender helps to dress a fireplace that is used for burning wood and is really needed for a grate. The stationary grate has been abandoned in the newer houses for a basket or movable grate of iron. The simpler the design of this article the more it suits its utilitarian duty.

The old Franklin fireplace, made by the famous philosopher in 1742 and called by him "an open stove for the better warming of rooms," was a combination of open fire and stove, needing only a vent in the chimney to carry the pipe. Some of these Franklins have survived until the present century, and the idea has been revived in a portable open stove that may be placed against or into a fireplace for giving an open fire. This contrivance concentrates the heat more profitably than the real open fire.

Andirons, or fire dogs, as they are sometimes designated, are an interesting part of

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the fireplace equipment. From their prominent position they are the means of enhancing or destroying its æsthetic appearance. Their movable quality makes the andirons appeal more strongly to the occupants of rented houses than the stationary fittings. The careful buyer of andirons seeks for symmetrical shape and good material. In the two varieties of brass, the cast and the spun, the former, although the more expensive, will last longer. A lacquer finish on the bright brass will keep it for quite a period of time without any need of polishing. When the dull finish is preferred the lacquer is omitted. In homes where the time and attention cannot be given to keeping old brass in proper condition, a choice of the wrought iron is more practical. This may be plain in design, without fancy curves to catch the dust. The best iron is that wrought by hand, and is, of course, more costly than the cast iron.

The open fire must have a supply of fuel close at hand, and if coal is used a brass or

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copper scuttle may be added to the fire-pieces; or, with a wood fire, a willow basket or a wooden chest may hold kindlings and logs. Each one of these details, small in itself, makes the fireplace satisfactory as a whole.

The mantel is a consideration by itself. In the cheaper grades of houses the fireplace is often fictitious and there is no opportunity for keeping a fire on the hearth or in a grate; the mantel with its side supports and tiling, however, gives a semblance of the real thing. The mantel shelf is then the point towards which the home maker may give her best attention.

The dressing of a mantel shelf is not an easy matter. Sometimes the effort of accomplishment is so apparent that it destroys the good effect, or there is an accumulation of unmeaning ornaments that is bewildering to the eye. Study and observation are needed in this part of the home furnishing. Of course, the uses of a room enter largely into the choice of articles for a mantel. The dining room

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is quite different in character from the sitting or living room. The parlour, or reception room, should have few objects on its mantel, and those of a rather formal style—something that is beautiful in itself without personal association, and that will give enjoyment to the visitor. Any amount of expense may be put into such ornaments, the smaller and more refined workmanship often costing the largest outlay.

A library mantel should receive a characteristic treatment. A bust of a favourite author in bronze or plaster may be given the place of honour in the centre, with some pieces of pottery or china of historical or artistic interest at either side.

The mantel of the living room may express the changing interests of the household in an unconventional arrangement of pictures and bric-a-brac. In mantel decorations for the dining room those that have some interesting association will bring them in for a share of table talk.



PANELED LIVING ROOM IN HOME OF FRED DANA MARSH. INTERESTING
TREATMENT OF FIREPLACE. EGYPTIAN WATER JARS ON HEARTH. RARE,
HAND CARVED PILLARS; TANAGRA FIGURE

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Bedroom mantels are a perplexing matter to treat when they are clumsily built. A white marble mantel that is ugly in shape and unpleasantly cold-looking may be improved by painting it to match the colour of the wood-work. A glaring, smooth-tiled mantel may also be changed for the better by applying the flat-finish brick paint. A very simple covering for a mantel may add to the daintiness of the furnishings. A wooden board is laid upon the shelf, first covered with a straight piece of cretonne and edged with a narrow ruffle. The mantel of a bedroom is the personal property of the owner of the room, and naturally takes on a more significant expression of individuality than in rooms used for other purposes. Here familiar and personal belongings may be displayed, and a glance at such a mantel will reveal the tastes of the occupant of the room more than an acquaintance of months or years.

The choice between hanging a mirror or picture over a mantel has sometimes to be

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made. For the former, the reception room or parlour seems the more appropriate position. The latter, if good in colour and composition, impresses itself in a homelike way when admitted to the wall of the living or sitting room.

Every room with a fireplace has possibilities for making a cosy inglenook. In expensive houses of the conventional type the fireplace, to be in keeping, must accord with the general use of both elegant materials and handsome designs, sometimes with a loss of the home element. Yet even in the more pretentious houses a skillful adjustment of furniture around the hearthstones will create an atmosphere of hospitality and cheer.

“The old-time ingle,” says a British author, “had two main uses. The first was to protect a wide, open fire from cross drafts. The second was to afford sheltered seats near the fire, where the aged and feeble could rest, and where extra warmth was insured in inclement weather.”

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An inglenook may be originated in the plan of the house, and incorporated with the woodwork, or, it may be an afterthought and suited to its surroundings. By drawing a deep-seated lounge or settle near the fireplace and placing a screen at the back, an informal inglenook may be easily created not only for the older people of the family but for others who enjoy close contact with the heat.

An open fire so often invites meditation that a motto or thought is an appropriate decoration on or near the mantel. Sometimes the words are lettered on the panel under the shelf or on the supports at the sides. Sometimes they appear in a frame like a picture, or they are painted on the wall surface. The idea may be developed in whatever way best suits the conditions and tastes of the household. A search for a fireside motto will pass many pleasant hours for the members of the family at home, or in libraries where there is a plentiful supply of books of quotations.

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Emerson, Shakespeare, and Stevenson will be found profitable fields for the hunter of mottoes for the fireplace, unless a preference is given to a selection from some author of lesser fame.

A motto lettered on the fireplace bricks in an entrance hall—

“Come, sitte besyde my hearthe,
’Tis wide for gentle companie,”

was well chosen for its position. In another home the following lines were burned into the woodwork of the mantel,

“Blow high, blow low, not all the snow,
Can quench the hearth fire’s ruddy glow.”

Mottoes for the library are not difficult to find among the many tributes to literature. In an author’s study the admonition, “Choose an author as thou wouldst a friend,” was lettered in old English text and framed as an over-mantel decoration. Two lines from Longfellow’s poems,—

“The love of reading, the sequestered nooks,
And all the sweet serenity of books,”

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were taken for the motto of a library in a country house.

A verse by Denham is less known than Longfellow's, but equally appropriate for the reading room:

“Books should to one of these four ends conduce,
For wisdom, piety, delight or use.”

XIX

BOOKSHELVES AND BOOKCASES

Books appeal in a practical manner to the home maker as a help in furnishing the house. When this fact becomes more generally recognised and better understood there will be a freer and more generous distribution of books through all of the different rooms of the house.

Bookshelves and bookcases are so various in style and can be bought or made in so many varieties that no home need be without them. Open shelves and closed cases have each an advantage peculiar to themselves, but the former contribute in a greater degree to the decoration of the room than the latter, as the colours of the bindings are more apparent. Doors of leaded glass in a good design are more pleasing for guarding valuable volumes than sheets of plain glass. Latticed panes in squares,

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diamonds or curved lines are also interesting. Curtains attached by rods to the bookshelves require only to be drawn across the books when the room is in process of cleaning. With rich furniture and choice decorations the cases must be proportionately handsome to be in keeping. In less affluent surroundings the bookshelves may be of almost any material that accomplishes the object for which they are made—that of holding the books. These shelves may be of hard wood, oak, mahogany or walnut, and stained and polished or stained and finished in wax. They may be of poplar and stained an old blue, driftwood grey, forest green or a nut-brown; or, they may be of soft pine and painted white, green, dark red or brown. The best choice, however, when shelves are built against the wall, is to follow the same finish that is seen in the woodwork of the room in which the shelves are placed.

Ready-made bookshelves with doors and without may be found in all the hard woods. Small shelves for books may be a part even

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of the traveller's outfit, as they are made to fold together to fit into the bottom of a trunk.

In establishing the books throughout the house no conventional arrangement is as good as that which is originated to meet the specific requirements of each household. A corner in the living room may be reserved for a revolving bookcase in which the heavier encyclopædias and reference volumes are compactly brought together. A large dictionary laid on a steel frame where the pages may be turned without lifting is better than a bookcase for this valuable family friend. If magazines are bound in yearly or half-yearly volumes a set of shelves may be built for them.

Sometimes a long wall space is available for holding bookshelves, but if plenty of supports are not given the weight of the books will cause the shelves to sag in the middle.

An original device for utilising a closed chimney in a room where space was scant

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was to fit three small shelves below the mantel. The base of the bookshelves was lettered in burnt-work with the motto,

“Books are true friends,”

and the line embellished with a flowing design.

Another ingenious plan to provide shelf room for some books assisted in concealing a conspicuously large steam heater. Two shelves were fastened above the radiator upon an upright piece that was carried down on each side to the floor. A brass rod was screwed to the lower shelf, and a curtain gathered over it. The shelves were stained the same colour as the woodwork in the room, and no suspicion of the real intention that called them into existence ever came into the mind of the uninitiated.

In a rented house it is not always feasible to carry out very radical ideas in the introduction of bookshelves, but there is always some expedient for the home maker gifted

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with an inventive turn of mind. For instance, in a boy's room there was no space to put a set of shelves on the floor against the wall, and, owing to the landlord's restrictions, hanging shelves could not be put up. The mantel was finally suggested for a base and the following plan adopted:

Two shallow boxes were fitted with a partition that formed a shelf when the boxes were placed in an upright position, and the exterior and interior were painted white like the woodwork of the room. The boxes when placed side by side upon the mantel and filled with books were a successful solution of the problem of the conditions.

Sometimes a niche in the wall beside the mantel seems to suggest the introduction of bookshelves, and this location is so cosy for winter enjoyment that the prospective builder of a home may make it a factor in his own scheme. A comfortable reading chair drawn close to the open fire, a table with a low light and books within easy reach are

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elements that combine to make a picture of snug indoor comfort in cold weather:

“Song has made the ingle fair,
Song has warmed the wintry air;
Shakespeare’s well-spring, draught divine,
Milton’s deep, sonorous line,
Scott’s pure fountain welling up,
Keats’ to brim the wondrous cup.”

A spacious room in a country house that had been reconstructed from two small rooms had a unique thought worked out in the arrangement of the books and shelves. A poets’ corner was established near the fireplace, where one could muse over the burning logs and enjoy “the sweet serenity” of the best poems. In another part of the room some religious volumes were ranged together, under the portraits of some noted clergymen, and in the niche formed by a deep, low window seat, some books on nature were gathered together.

In another home the books made a characteristic part of the furnishings throughout the

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various rooms. They were placed in low cases in the front hall, in shelves on the stair landing, in all of the living rooms and bedrooms, and imparted a delightful atmosphere to the booklover.

There is often opportunity in a bedroom in an angle of wall to add some open shelves. If the bookcases that are for sale in the furniture stores are not the right size, a plain design may be executed by a cabinet maker. If a washable silk curtain is desired to hang across the front of the shelves the natural-coloured pongee is the most serviceable. The edges may be trimmed with an embroidered design or one put on in colours with a stencil. In considering bookshelves for a bedroom it is safer not to hang any above a bed.

A stair landing that is wide enough to contain some bookshelves and a built-in seat will make this commonplace position more attractive, and a more pictorial effect will be attained here if the window can be one that is set with leaded glass in good design.

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As books are one of the growing possessions of the family they demand increasing accommodations. There are cases designed to meet this need, and these are made in sets or tiers that may be added to from time to time without spoiling their shape. One variety is made to fold compactly together for shipping or for packing away when not in use; others are made with open fronts, and some have glass doors as a protection from the dust.

XX

WINDOW SEATS AND CUSHION COVERS

WINDOW seats are not a modern invention. In Queen Elizabeth's time the wide, protective walls pierced by narrow windows often inclosed the built-in seat. In the architecture of later, more peaceful centuries the diminished thickness of the walls made the stationary seat unavailable. In its place the cabinet maker provided a window chair without a back and with handles instead of arms at the two ends. This type of chair is seen in reproductions of the old models, and occasionally an antique specimen is found.

A seat built below a recessed window is almost always justified by its pictorial effect even if it is not used to any great extent. The person of matter-of-fact tendencies is sometimes heard to object to this kind of seat because when sitting in it "one cannot look

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out of the window." On the other hand, the visual enjoyment of a room that is tastefully appointed exceeds that afforded by a commonplace exterior view, the former prolonging itself indefinitely through artificial lighting.

To incorporate the window seat successfully within the architectural lines of the house, it is necessary to realise the importance of this part of the interior fittings while the plans are in preparation. The remodelling of an old house sometimes makes the introduction of a window seat practicable.

Window seats, notwithstanding their popular appreciation, are rarely too much in evidence. One may call to mind single rooms where the window seat contributed to the attraction, but few houses are rendered distinctive throughout by this feature.

Window seats are disappointing when they are not properly located and when their construction is not rightly understood. A window seat in an entrance hall where no one

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sits and where it receives only casual attention is practically wasted. Formal rooms of the house make no especial claim upon this device, but in the living rooms it is a means of securing cosy, inviting-looking interiors. The best situation for the window seat must be a question for individual decision. The dining room has probably the most urgent claim when it is in much demand for afternoon or evening entertainment, and the picturesque quality of the window seat is most welcome among the conventional furnishings of this department of the house.

Brick houses with walls eighteen or more inches deep offer the simplest solution to the making of window seats, but with walls of ordinary thickness good effects may be made by projecting a casement window outside the running wall. Sometimes an uneven line of wall or a "jog" invites the introduction of a window seat, and the arrangement is made doubly satisfactory if it is inclosed like a box and made a storage place. In a bedroom

WINDOW SEATS

a window seat of this variety supplements closet and bureau in a helpful way. Sometimes it is devoted to extra bedding, sometimes to sewing materials. In a living room it may always be utilised as a stowaway for articles that must be kept at hand but out of sight.

In the construction of the window seat the primary consideration is the height. With a cushion laid over the top of the seat the distance from the floor should be less than if it is left uncovered. In some rooms smooth, finished boards suit the conditions better than an upholstered cushion. A mattress for a window seat is usually three inches high. It may be made of hair if the best filling can be afforded, or cotton, felt or moss may be the filling at a less cost. If cushions for long seats are made in sections they will be more easily handled on cleaning days than if they are made up in one piece.

A covering for a seat cushion has a large share in making a window seat a harmonious part of the room. A plain material may be

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the choice and an ample variety can be found in durable materials. Corduroy is especially appropriate for such use. If a mixture of colours in a figure is preferred a cotton or wool tapestry may be secured. In using a striped material the effect is better if the stripes run into the window instead of along the front.

A seat built against or underneath a window is sometimes very desirable but unattainable. A simple substitute is a movable box with a lid that can be raised. A packing box of the right size may be lined for this purpose with wall paper and then the outside covered with cloth. Handles, a lock and hinges of good pattern will complete the usefulness of the box for safe keeping, and the top will make another seat in the room.

Pillows numbering seven are a comfortable allowance for a divan. "One for each day in the week," said a bright little woman who illustrated her remark by bringing her Sunday

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pillow most prominently to the fore on the first day of the week, the Monday pillow on the day following and so on through the seven days.

Before the selection of the cushion or pillow cover is made, the filling comes up with a question mark. When considering the different kinds offered at the stores for this use, down, feathers, moss, excelsior, silk floss, hair and cotton, it is well to understand the position which the cushion is to occupy. For a stiff back cushion hair or moss is better than feathers or down, but the latter are more suitable in some positions. A divan of the usual length may have three stiff pillows at the back measuring twenty-four inches each way. The covers for these should match, or nearly match, the cover of the divan. Soft pillows may be filled with down, and the best quality have an interlining to keep the material from pricking its way through. A pillow filled with goose feathers will be of more substance than the down, yet soft enough for comfort. The

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sizes of the down pillows are eighteen, twenty, twenty-two, twenty-four and twenty-six inches square. The smallest size, when not filled too tightly, makes a good head-rest for a chair with a high wooden back. This little pillow may either be fastened by tapes to the top rail of the chair or laid across and not fastened on. The twenty-two-inch pillow is the best for ordinary use.

In looking up covers for the cushions the colour, texture and design must meet the price that is to be paid, and a further consideration to make the cover a complete satisfaction is its suitability to its environment. If the choice is made at a store some definite guide may be taken along in a bit of ribbon or paper that shows the colours already appearing on the divan. A hasty choice at a bargain table is certain to fail in making an artistic decoration in the home.

If the cover of the sofa is plain there is opportunity for introducing a variety of colours upon the pillows. A rainbow set of covers

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in red, orange, yellow, green, blue, indigo and violet was chosen as an outfit for a divan covered in a neutral tone, and in another home only the nasturtium colours were selected for a green lounge.

A sofa showing a decided figure on its covering looks better when its pillows are quiet in design and plain in colour, and the richer and more elegant the sofa cover the less conspicuous may be the pillows.

Pillow squares are sold sometimes for only one side and when these squares are put together the seam may be hidden with a cord, gimp, fringe or braid. Skillful needlework is required to conceal the stitches in work of this kind. The best and the easiest way to make up a pillow cover is to cut the two sides the same size as the pillow and then sew up three of the sides and also two inches at either of the ends of the fourth side. The cord or gimp may be next sewed over the seams and the pillow slipped in when the fourth side is closed up and covered with the trimming.

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When both sides of the pillow are alike a French seam may finish the edges on the right side without the addition of gimp or braid. This treatment is fully as satisfactory, if neatly done, as the former, and is one of the items for the home that may well be simplified.

In selecting a patterned material by the yard for a pillow, enough must be purchased to place the design in the centre. This, of course, does not apply to an all-over pattern, but is essential with stripes of varying widths or tapestry designs.

The covering for the sofa bears so close a relation to the covers for the pillows that one may never be planned without considering the other. The inexperienced housekeeper soon learns that the cost of upholstery work when well done makes durable materials the most economical in the end, and that quiet tones and closely-set patterns blend the best with other furnishings.

Lounges covered with heavy leather do not give the measure of comfort that is desired

WINDOW SEATS

for resting hours, and a sofa less expensively constructed will give more pleasure.

If a plain divan is used a cover to lay over it may be chosen. The modern kelim rugs are appropriate for certain rooms when their colours are right with the surroundings. Antique rugs, however beautiful in colour, seem more in place on the floor than as furniture coverings.

Bagdad stripes sewed together to spread over a lounge have enjoyed so wide a popularity that they are now copied in cheap imitations. The plain one-colour Bagdads, ornamented with a simple stitchery, have not yet become so well known as to be common.

Among the goods sold by the yard that are suitable to throw over a divan or lounge are the velours, linen and linen taffetas, reps and jutes. These are fifty inches wide and cover quite a range in texture and price.

XXI

TABLE SETTINGS

THE newer ideas in table settings and furnishings are so attractive that they merit more than a few words. The decorative shops have done much to influence the popular taste, as many of the buyers go abroad each year and bring back choice, if small, collections. Italian centers abound with fine needlework, now that the Arte della Feminilli stores have been established. These centers encourage the special handwork of Italian women, providing designs, linens and threads, and paying for the work when finished—instead of waiting until the article is sold. In the old churches and cathedrals there are quantities of valuable embroideries and laces carefully protected, but there are others worn to shreds with careless usage. This society gathers from every source, museums as well as from the rag fairs, fragments of wool, cotton or silk which may con-

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tain a design that can be used, and blue prints it for use. In this way the beautiful work and designs of the early centuries are not lost, but preserved for future generations. The peculiar knotting of the thread which made that design what it was, is then studied out, and taught to the women. Their work is very beautifully done when once learned so that the result is of permanent artistic value. On hand-woven linen this work is especially effective; in fact the society found that in order to reproduce the designs properly, they had also to reproduce the hand-woven material on which the embroidery was to be done.

The Italian linens are found everywhere nowadays, and can readily be distinguished by the beautiful quality of the linen, the narrow rolled hem, and the beautiful cut work. Some of the spaces that have been cut out are filled with a knotted design made of the linen thread; birds, flowers, leaf forms, initials, and conventional forms that remind one of Gothic work. The embroidery on some pieces is done with a

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pale brown thread, or blue, and I have seen a set done in pale rose thread, but linen color and white are the most usual threads used. Hand made tassels thrust through decorated beads add quaintness. It contributes to the pleasure of acquiring these linens to find the emblems of the various towns where they are made, embroidered in some fashion on them; such as the winged lion of Venice, or the little birds of St. Francis, from the town of Assisi.

The many place napkins, one for the plate, another for the glass and yet another for the bread and butter dish, have been superseded by the simpler single d'oyley of size large enough to take the place of all three. The linen for the center may be a runner or a square as one prefers. Sometimes for four people two long runners are used, crossing in the middle of the table. The service plates are placed on the four ends and the flowers or fruit in the center.

The colors used in the napery play a large part in the table setting. Always take the colors



LIGHT BLUE WEDGWOOD CHINA WITH MEDALLIONS OF DEEPER BLUE. BOWL BLUE AND ROSE. NAPKINS OF BLUE LINEN EDGED WITH GRAY, EMBROIDERED WITH ROSE SILK. SILVER CANDLESTICKS WITH ROSE COLORED CANDLES. DESIGNED AND EXECUTED BY MRS. A. M. WEAVER

YELLOW WEDGWOOD CHINA DECORATED IN CREAM AND GREEN. GRAY ITALIAN HAND WORKED LINEN. SILVER BON-BON DISHES AND FLOWER HOLDER. DECORATED BY ALICE L. DALLIMORE

TABLE SETTINGS

of the flowers, china and linen into consideration when arranging the table. For a luncheon or after theatre supper, one may use one of the glass sets, aubergine, sulphur, aquamarine, amber or black. The comport, candlesticks, plates and glasses should be all of one color, and if the linen is chosen in accord, the result is extraordinarily handsome. Brass, pewter, and silver candlesticks are used with any of these combinations of color. The small shops that turn out individual work must be sought, if one wishes individual effects, but much can be done with the easier secured Japanese and Chinese wares if care is used in making or buying decorative linens to accompany them. Sedji ware of a cool, mellow green is a charming table setting for a hot day. Belleek, with its creamy tones, modern Wedgewood, Canton, and the peacock designs, the lovely Doulton, the Italian majolica, are all individually artistic. Breakfast sets for one or two are delightfully original. These are often used on circular Chinese trays with stout bamboo edge, generally with linens

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cut to fit, and in color contrasting or matching the china.

The woman who finds pleasure in needlework will enjoy making sets of blue linen hemstitched in white, stenciling yellow linen in brown or blue, or inserting a band of mauve for a border on a gray linen runner and napkins. For the quaint Breton potteries or Czechoslovakian china, linens cross stitched in gay reds and blues, or plain black, make a pleasing variety, though they should not be used continuously, as the eye tires of the constant use of primitive colors.

These few suggestions may be worked out more or less expensively. Lengths of gray Russian crash,—which usually comes in narrow widths—may be hemstitched together to make the required size, and the edges buttonholed or crocheted with a heavy linen thread, the same color as that of the china. Buttercup linen with black cross stitching, with big black tassels weighting the corners, is a fetching combination. A gay breakfast set for the summer

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bungalow is made of red and white, or blue and white checked linen, with rolled edges whipped with black. Napkins, of course, are of the same. For more elaborate work, designs are drawn and outlined in the chosen color. The background is entirely covered with cross stitching, which throws the design out in high relief. This is especially well done in the Italian linens before mentioned.

Small squares of linen, the same as napkins and runner, are made to cover the cream pitcher and lemon dish, and are weighted down by bright beads at each corner. Larger squares are made for the sandwich tray. These are more often used when tea is served out of doors, to protect from the stray fleck of dust.

Candles are used whether they are needed or not, and as they may now be secured in any color, this important adjunct is easily arranged. The nuisance of melting candles and slipping and burning shades, has led the hostess to use the unshaded candle. The non-drip candles, except in a strong draft, burn steadily and

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cleanly, and are a great pleasure to use. For Christmas and children's fetes, red candles are in order. For other affairs, orange, jonquil yellow, peacock, blue, gray, holly green or black may be chosen in accordance with the flowers and china used.

XXII

LAMPS AND CANDLESTICKS

LAMPS and candlesticks, even with the perfection attained of late years in other means of artificial lighting, still retain a wide popularity. The sentimental charm that attaches itself to many antique objects and customs is not the only cause for the estimation in which lamps and candles are held. There is a substantial foundation of usefulness underlying the æsthetic enjoyment of the old style, and an occasional dependence if modern methods suddenly fail, that keeps the manufacture of lamps and candlesticks on a permanent basis.

In early New England times candles were universally in use, and their making devolved upon the energetic housewife of that day. As each family usually slaughtered an ox yearly to provide the salt beef that was consumed,

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there was an abundance of tallow. This was put into the kettle, melted and strained. Then, a ball of candle wick made of soft, untwisted cotton having been purchased, it was cut up and doubled. Twelve of these wicks were strung on a smooth, strong stick the size of a finger, and when they were ready they were immersed in the warm tallow. A coating of the tallow adhered to the cotton wicks, and after being laid aside for a while to cool the wicks were dipped again and again. The result was a round cylinder of tallow with a wick in the centre. To make the "tallow dips" white they were hung in the window to bleach out by the winter sun.

Candle moulds were later on used for making candles in a less laborious way. Some of the old moulds may be seen now in museums or kept by historical societies to show the primitive customs of our early settlers.

A candle lamp was made by standing a plain or a ground glass shade over a candlestick to keep the air from blowing out the

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flame. Later, an oil lamp was constructed with a metal bowl which held sperm oil and a wick, without a chimney or shade.

The banquet lamp of our own day resembles in height and general appearance the brass lamp of the early nineteenth century. The glass shades of that date are now the antique hunter's richest prizes, so scarce are they. Sometimes these shades were hung with glass pendants that caught the evanescent rays of colour in a fascinating way. Both shades and pendants are reproduced by modern manufacturers for those who like to have the accessories to their colonial furnishings all in keeping.

The lamps made a few years ago in this country were among the marked features of our impoverished artistic taste; but with the art element springing up so stimulatingly in all branches of home furnishing, the designs for lamps have been wonderfully improved. The mechanical construction is complete in every detail, the shapes of the bowls, their

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colours and the shades to fit them make them now a satisfactory possession.

As lamps are first of all articles for use, they should be selected with this point in mind, but with the æsthetic principle not forgotten. Many porcelain or pottery pieces in bowl shape may be made up into lamps, if the opening at the top is large enough for the oil tank. The Japanese bowls, besides others in our American ware, suggest a wide assortment to choose from without depending on the lamps made up in the shops. Brass and copper pieces that are hammered by hand are another source of supply for the lamp lover who likes original things in the house.

A pleasing light for the library or living room, where several persons must be accommodated, is the double student lamp in dull brass finish, with plain or fluted coloured shades. Variations of this type are made in the older, single form in small and large sizes.

When a piano is insufficiently lighted by

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the gas or electricity a standing lamp is the best reinforcement that can be brought in. If the room is furnished in dark colours and heavy wood a wrought iron lamp will probably be the choice; in lighter, more delicate surroundings, the dull or polished brass may be chosen.

In houses where the lamps are carried from one room to another it is wise to buy those of metal with handles on one or both sides.

The larger and handsomer lamps are made with the oil tank a separate part that may be removed for filling without carrying out the base. Drawing room and parlour lamps are in this way saved the risks of a trip into the kitchen department.

The lighting by candles and lamps alone throughout the entire house is made a hobby in some homes even when modern improvements are available. The result is always pleasant and restful, but entails a good deal of care and some little expense.

For the evening meal, afternoon teas in

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winter and general bedroom use the candle will always be in vogue. For the dining table candles should have pretty shades to harmonise with the flower decorations, and, to prevent accident from the blowing of the flame, the shades may be made up over a non-combustible lining. The shape of candle shades does not change from season to season, but there are novel ways for decoration and some new materials used from time to time. Some shades are made of accordion-plaited silk or paper; others are of tissue paper that is crinkled; some are of white water-colour paper painted with buds of flowers; or vellum is bordered in gold paint; some are formed with beads and finished with a fringe, and a thin openwork of metal is lined with a coloured silk.

The bedroom candle depends upon the style of its holder for giving interest to the smaller items of furnishing in this place. The tin candlesticks painted in an enamel colour, and those of coloured china are the least ex-

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pensive for rooms of a cottage. Hand-painted work may be applied to fine white china to carry some idea that appears in the other decorations in the room. Brass candlesticks, either new or old, if of good design, can never be outdone in popularity. Silver candlesticks, either separate or as a candelabra, have a special affinity for the dining room, where they show to advantage among the accoutrements of the sideboard. Tall candlesticks made of dull-finished mahogany are also used on the dining table to contrast with the silver and glass.

Russian candlesticks of hammered brass that stand four and five feet high are sometimes placed in a dark corner to give a mysterious half-light.

Lamps and candlesticks are in most homes of to-day but an auxiliary to the electric or gas lights, and the city or suburban house must have one or the other, perhaps both, before it is considered completely equipped. In the selection of chandeliers and electroliers

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attention should be paid to securing patterns that are simple and graceful in design. There is a limited choice in materials, but the patterns are legion.

Chandeliers are not necessary in bedrooms where side lights do better service. The chandelier is often omitted, also, from the living room and library, and in the hall and dining room a hanging lantern takes its place. If a single side light does not give enough illumination in any one position a double or triple light may be installed.

The fewer kinds of metal that are gathered into one room the better is the result; so, in choosing gas brackets and chandeliers the aim should be to bring them into relation with the interior hardware, andirons and fire-pieces that are already in place. Bright brass is covered with a lacquer that renders polishing unnecessary; a dull brass finish has the advantage of a softer, more refined appearance than the bright variety, except on the antique specimens that have reached a rich lustre through many years

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of polishing. Brackets and lanterns of black iron are often replaced by a brass foundation painted black, at a less cost than the wrought iron.

XXIII

PICTURES AND BRIC-A-BRAC

BESIDES being works of art, pictures have an important office to fulfil in the home as decoration for the walls. A room may be perfectly equipped with all the required furniture, its floors covered with carpets or rugs, the window light screened or tempered with hangings and the walls papered in artistic colours and good designs, and yet the result be not quite satisfying. The reason is apparent by a glance at the pictureless walls.

The standard of selection in this department cannot be fixed too high. In the case of wedding, birthday and anniversary presents that fail to reach any art excellence one is helpless, but where a choice is possible it should be made seriously, and not the object alone but the position it is to occupy considered.

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Masterpieces of art are naturally out of reach of the majority of our homes, but there may be found at this time a larger variety of good pictures at moderate prices than ever before.

The selection of pictures must be a matter of individual taste and preference. A picture should never be bought because it is cheap, nor because the frame is desirable; nor should the choice fall to pictures that look well in some other house, as environment has as peculiar an effect upon some pictures as on some persons. Restraint should be exercised in picture buying, on whatever scale it is attempted. Perhaps the most critical test for the amateur purchaser is that of interesting composition or motive.

A lover of old-world art may find in copies of his favourite pictures a great deal of enjoyment, and the half-tone engravings from works of the modern painters, Bonheur, Burne-Jones, Landseer, Millet and Rossetti may be turned to with pleasure. Carbon prints in

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brown or in blue, platinotypes without surface gloss, etchings, reproductions of portraits from Reynolds, Van Dyck, Holbein, Rembrandt, photogravures in dull-grey finish of literary scenes—these are a small number of the sources to be drawn upon for the artistic furnishing of the wall.

Expense is not always involved, either, if one knows where to turn to in the high-class magazines for coloured prints. The work of one illustrator may, for instance, be grouped under one mat, or several pictures that have a correlated interest may be framed alike and hung near together.

The unique character of the coloured prints of Indian heads suggests a key-note for following up other decorations in the room on the same theme, after the pictures themselves have been placed, with Navajo rug, Moki baskets and Pueblo pottery. In the same way the Japanese prints offer opportunities for decorations in sympathy with their quaint colourings.

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The subject of framing may be entered upon from two points of view: first, the relation of the frame to the picture; second, the relation of the framed picture to the room. It must always be remembered that a frame should never be so emphatic as to draw attention away from the picture. It is simply and only a frame or setting.

Mats are a part of the frame and therefore an essential element in presenting the picture to the best advantage. A few years ago it was the custom to mount photographs on white cards, but the grey, green or brown mats are now given the preference, the colour being decided by the general tone of the print. Special cards are made that require no mounting of the photograph, the bevelled opening being left for inserting the picture. This does away with one of the chief difficulties in amateur framing—the mounting of the print.

A passe-partout is an inexpensive expedient for a regular frame and requires only a glass and binding paper; the latter may be bought

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in black, green, white, red and gray—a good variety to select from. It is better to fasten the strip of binding paper all around the glass first, and then lay the glass over the print and its cardboard back. Then fasten the strips of binding paper at the back. If the picture is to be hung on the wall it will be necessary to insert brass rings at the back. Rings for this purpose are sold with a gummed cloth which is quickly attached to the back of the picture.

A group of pictures may be put under one mat or framed in a more durable way with glass and wooden frame. The record of a visit to the famous musical city of Baireuth was made in a series of photographic views framed together, the first picture showing the entrance to the town, and the other pictures continuing a pictorial story of adventures enjoyed during the stay.

The hanging of a picture makes or mars its success as a decoration for the room. If the colours are painted or printed in bright



DAYBED IN SITTING ROOM OF REMODELED CITY HOUSE. WELL DESIGNED DRAPERIES. PICTURES ARE HUNG WITH GOOD FEELING FOR BALANCE

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tones, the degree of light needed is not so great in the daytime, or in the evening, as with colours of less intense character. Dark corners of a room may be perceptibly brightened by the introduction of pictures high in key—pinks, reds and yellows.

Large pictures exact distance to appear to their best advantage. This rule applies also to compositions of curving brooks and winding roads that seem to disappear beyond the horizon.

Family portraits bear so intimate a relation to the life of the household that they belong in the living rooms, except when for some reason they suit the scheme of decorations for the formal hall or drawing room.

Portraits of celebrated authors acquire increased interest when placed near their works. and pictures of composers are more attentively studied when hung near musical instruments. In one library a little gallery of writers' faces was made by filling the entire wall above the bookshelves with prints framed

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uniformly. The same idea might be taken up in a music room with the same success, using good photographs or engravings of persons eminent in the musical field.

Small pictures that are distributed at intervals around a wall lack the style that they will present when grouped more closely together. The same principle applies to the small plaster medallions that are usually disposed, each by itself, around the room.

Two methods of hanging pictures with a wire cord are followed. One is to use one hook for the picture and have the cord form an acute angle at the top where it falls over the hook. The other plan is to use two hooks and two separate cords, the cords making two separate perpendicular lines from the back of the frame to the moulding. The latter is better and safer for large, heavy pictures, the former more suited to pictures light in weight. Whichever way is preferred, every precaution for security should be taken and the risk of injury to the picture and the possi-



SMALL PICTURES FRAMED ALIKE LOOK BETTER HUNG CLOSELY
TOGETHER

SEVERAL PICTURES MAY BE
HUNG FROM ONE HOOK

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bility of accident to anyone near a falling picture should be guarded against not only by a careful attention to the picture when first hung but by a general examination from time to time. The superstition about the falling mirror would soon be dispelled if common-sense measures for safety were observed. String should not, of course, be used for picture hanging as it is likely to give way at any moment. The wire picture cord in silver finish sometimes stands out too brightly on a wall and the gilt finish may then be substituted.

Pictures that are too small to be seen in reasonable detail from any part of the room need not be placed upon the walls. In arranging pictures the aim should be to convey a sense of repose and dignity, and this is never achieved where there is overcrowding.

Almost every picture looks best when hung flat or nearly flat against the wall. This is done by having the rings or screws on the back of the frame (by which the picture is

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hung) fastened near the top. If, however, the picture requires tipping forward to catch the light, it may be kept in position by a tack placed under the lower part of the frame.

The proper height at which to hang a picture is often questioned. A good general rule is to bring the centre of the picture within range of the eyes of a person of ordinary height as he stands before it. Sometimes three pictures framed alike and similar in composition or colouring are to be hung one above another. The middle picture, which will look better if it is a size smaller than the two others, should be the one selected to be in eye range. The space of an inch or two, in such conditions, may be left between the pictures.

One common mistake of an inexperienced picture hanger is to bring into juxtaposition dark and light mats. Harmonious results are impossible to attain when this is done.

In some houses the hallway is quite overlooked in the matter of picture decoration.

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The opportunity, either in a living or an entrance hall, is too good to be lost, and when well met adds to the good impression that is desirable for the entrance to the home.

Bric-a-brac in the cheap meaning of the word is not in good taste. Rare, beautiful objects and those of historical interest bear quite a different character in the decoration of the home. A collection of old china serves more than one purpose when carried out with intelligence, and so with other fancies for gathering representative pieces, whether they are tea pots, tea caddies, jugs, pepper pots or steins.

Faience, the name for glazed pottery, came from the city of Faenza in Italy. The Italians borrowed this art from the Moors in Spain and reached their highest mark of excellence in the fifteenth century. A return to the simplicity and beauty of those times has lately been made in America in a unique ware called the Grueby, in which the glaze is soft and

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dull and lightly decorated in self-colour. The vases are turned on the primitive potter's wheel that dates back to ancient Egypt; then the clay is dried slightly, and while still damp the outline of the decoration (a leaf or a flower) is drawn on it, and a thin rope of clay pressed in place and modelled in shape. This is baked and then the enamel is fired on it. Each piece is different from the next, and individually attractive. The colours of the Grueby pottery are exquisite shades of green, blue, brown, red and yellow.

Another pottery distinctly American, for which a position may be claimed with that of older nations, is the Rookwood. New styles have each year been brought out, until now every room in the house may have a suitable kind. The Newcomb, Merrimac, Volkmar, Poillon, Van Briggles and Dedham ware are all intrinsically interesting for home decoration.

The appreciation of plaster casts has gradually increased and with it a larger variety is at hand from which to make selections for

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the home. The prices, too, bring the casts within reach of the most modest incomes. Some well-known subjects are the musical Cupids, the Venus de Milo, the bust of Donatello, famous authors or composers, the Tanagra figures, Barye's lion, the Madonnas, and fancy heads. The ivory-tinted casts take their place better in a private room than the white ones. If white ones are to be used a simple method for changing the colour is to dissolve beeswax in turpentine and add a little burnt umber. This may be rubbed on carefully and wiped off, leaving whatever amount of tint is desired.

One of the useful kinds of bric-a-brac is the flower holder. Whatever is selected for this office may be chosen as the frame is chosen for a picture, to set off the beauty of the blossoms. The plain glass fish globes are the least expensive flower holder for the centre of the dining table; iridescent glass is higher priced but not costly. If heavier jars are preferred for certain flowers the Japanese vases offer a wide variety.

XXIV

BASKETS AND JARDINIÈRES

BASKETS will always, by their office of utility, claim a certain amount of attention in the home. A few years ago the selection of a basket for household use was quickly made; in fact, the variety to be found in the shops was so limited that it was scarcely a matter of choice. Interest in basketry, however, has developed at a rapid pace, and through the Arts and Crafts movement and an appreciative collecting of Indian work this item in home furnishing is on a higher plane than ever before. It follows that the productions of the hand workers have naturally raised the standard of machine-wrought articles, and a better variety may be found now in these than ever before.

Indian baskets are as fascinating to some collectors as rugs, silver, furniture or china to others. Their value is recognised by mu-

BASKETS AND JARDINIÈRES

seums in large towns, and their accumulation is a matter of civic pride. The old baskets, many of them, are so softly coloured that they remind one of antique tapestries, and their quaint, curious patterns, symbolic of the life and illustrative of the legends of a passing race, are so finely woven that the making of a single round often consumes an entire day. The process of splitting, curing and bleaching the grasses and reeds is tedious and slow. The dyes are made by steeping the peel or bark of trees, the juice of berries being used as an immersion. The fine black strands that are frequently seen outlining a design are the stems of maiden-hair ferns.

Among the fifty-eight tribes of Indians in this country there are a number noted for their skilful weaving of baskets. The Mokis, who live in pueblos in Arizona, are famous for their fine baskets, and their manufacture is a profitable source of income. This tribe regards its baskets as sacred and makes them a part of religious ceremonies. The

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Klickitas, sometimes called the Iroquois of the West, adopt the imbricated style, or overlapping weave, in the construction of their baskets. Their burden baskets are well-known—generally oblong in shape, very deep and formed on a block. The pattern shows only on one side and is usually the lightning or rattlesnake motive. The inhabitants of the Aleutian Islands have a distinctive art in their basketry. The broad, stiff grass is shredded fine and woven so closely as to be waterproof. It is soft and pliable, and when not in use the fabric may be folded away like a piece of cloth. The introduction of coloured worsted and occasional bits of feathers marks the Aleutian baskets. The Apache tribe makes a basket well-proportioned and carefully woven. The Ute make is distinguished by rougher weaving than that of the other Indians. The Shinumos show fine quality and great variety in their baskets, and when intended as a water-jug a basket is given a coat of pitch and gum to make it water-tight.

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A curious difference is noticed in the baskets of stationary and wandering tribes, the latter showing a pouch or bag that is more suitable for carrying than the designs made by the Indians who stay at home.

Indian baskets are nearly imperishable, and a collection of them serves many utilitarian purposes. In one home these baskets were distributed throughout the rooms and put to every-day use. In another house the baskets were grouped around the brickwork of the fireplace, a centre of attraction.

Outside of the Indian baskets, those of hand-made willow in natural colour are the most commonly known. Different shapes in willow can be made and then stained to fit them into the colours of a room. Baskets made of palmetto are light and soft, yet durable, and the natural colour suits any surroundings. Raffia and reed baskets can be made by the amateur in real craftsman's manner, designing and constructing at the same time.

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Jardinières and flower holders are among the articles of furnishing that do a large share towards giving a homelike, livable atmosphere. Fortunately for the large majority of homes where only a moderate outlay may be made in this direction, there is a good variety in choice and price.

The decoration of the house with plants and flowers was, until of late years, confined chiefly to the cottage-window display of geraniums, and, in finer dwellings, to a formal arrangement on gala occasions with foliage plants from the florists; but nowadays the decorative quality of plant life brought indoors is, with the awakened interest in beautifying the home, better appreciated. Flowers on the dining table, plants in the living room, experiments in seed raising in the nursery and even a miniature fernery in the bath room, are not infrequently seen at this time.

A jardinière to be "a thing of beauty" must be of good design, harmoniously coloured and suited to its environment. These three

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requirements are not easy to meet, but they are essential for the all-around success of the jardinière. A common mistake in selecting this article is to forget the relative values of the plant and its holder. A jar that is garishly coloured and very ornate in design defeats its object of framing or holding the plant. The Japanese have a highly cultivated sense of the decorative value of plants and flowers. One exquisite blossom placed in a graceful vase expresses more to these people than our indiscriminate massing of many varieties in a showy holder. The dwarf trees brought over from Japan are often more curious than beautiful, but their ornamental purpose is undeniable. Each specimen is grown in a jardinière without an inner pot, and an opening at the bottom acts as a drain. The same idea might be adopted with our native plants when in bloom, transplanting them in jardinières for the house while they are in bloom and returning them to the garden when their blossoms disappear.

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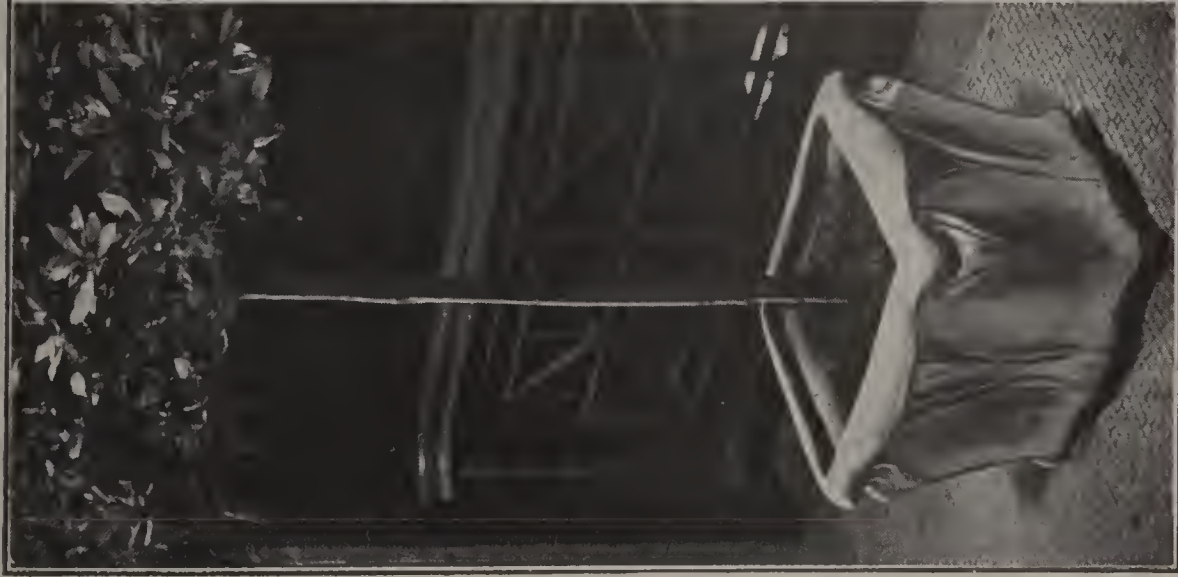
Among the jardinières that may always be found in the Japanese ware is the white kind, printed in blue, and the terra-cotta. The first is well-suited to the dining table, for ferns or plants, and the other is useful in any part of the home.

Hammered brass pots can be used when pottery fails to meet the colour scheme of the room, and the polished surface of the metal is distinctly useful in apartments that are lacking in sunlight.

Modern potteries, such as the Grueby, Rookwood, Poillon, Merrimac, Newcomb and others, have made a valuable contribution to indoor garden effects by designing artistic tubs to hold bay, box and rubber trees.

HOLDERS for flower pots may be made at home from reed, willow and raffia, and while not capable of hard wear these holders often meet a temporary need better than heavy pottery.

In buying vases to hold cut flowers a pretty shape may make a strong appeal to the pur-



A TREE TUB IN POTTERY



A HAMMERED BRASS JARDINIERE



A THREE-TIER STAND MADE
OF WILLOW

BASKETS AND JARDINIÈRES

chaser, but when put to the test of usefulness may prove quite disappointing. The preference should be for those simple in design, quiet in colour, with a firm base to support the weight of the flowers.

In making a home in the country, a lover of flowers determined to accumulate no useless bric-a-brac, but to gather instead a collection of vases and bowls to hold cut flowers. Certain pieces were kept in a closed cabinet; others were displayed on tables and shelves. Plain or iridescent glass was reserved for sweet peas; tall, tapering vases were used for roses; some Spanish pottery was dedicated to nasturtiums; large, cylindrical jars of dull green were brought out in the time of hollyhocks; and hardy chrysanthemums, the garden's last contribution to the decoration of the house, were always placed in terra-cotta Mexican dishes. Such an assortment as this is not beyond the most limited income, and, chosen by degrees, contributes a continuous interest to the making of a home.

XXV

THE AFTERNOON TEA TABLE

THE serving of a cup of tea is an interesting office for the home maker, who finds in it, beyond the simple act of hospitality, a field for practical and artistic furnishing.

The evolution of the afternoon tea table is in many homes the outcome of experiments that work themselves out in some characteristic style.

Afternoon tea on the porch may be the most delightful of feasts, if the details of its service have been made a matter of forethought and taste. A small table of bamboo and Japanese matting is light enough to be moved about easily, and there are willow three-tier stands for extra cups and saucers. A Chinese hour-glass chair is a picturesque accompaniment to the tea table, with the advantages of lightness and coolness for warm

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weather. The equipment of linen and china for the porch tea table may be selected with reference to the location, as colour effects out-of-doors may be deeper and more striking than those introduced in the interior of the house. The delicate pink and white or green and white tones that are so pleasing in the subdued light of indoors appear faded in the stronger, intense piazza light. Conventional shapes and colourings may be quite set aside in choosing the tea service for the porch and deep écru or brown linen may be adopted for tray cloths, napkins, table spreads and doilies.

A rustic arbour shaded with climbing roses and vines is an ideal setting for the tea table during the later hours of warm days. To avoid the trouble of transferring the tea things to and from the house, if the arbour is not close at hand, a waterproof locker may be built into one corner. A rustic table made of hickory or silver birch is durable and convenient for this situation, and the garden

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tables and chairs imported from England and painted white or green are distinctively attractive. Rockers and armchairs may have their comfort increased by the addition of pillows and cushions brought out from the house.

As the afternoon cup of tea is a movable feast, it is often served in the parlour or other formal room of the home. For such occasional use a table need not be kept set with the dishes and other paraphernalia of the tea service, to give a chance for the dust to gather and disarrangements to occur that would disturb the orderliness of the room.

A tray may be arranged, however, in the dining room, with all the necessary articles for serving the tea, and carried into the parlour, to be removed when its act of usefulness is over. The point to be met to make this manner of serving tea successful is to have some table in readiness in the parlour to receive the tray. This is best accomplished by the possession of one of the old-fashioned

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tip-tables reproduced now by furniture manufacturers, with an arrangement under the top that unlocks and fastens automatically. The upright position when the table is not required for active service will insure its readiness at any moment for the tea tray, and its surface of polished mahogany, decorated with a band of inlay or a centre rosette, makes the tip-table an artistic acquisition for the parlour or drawing room. The round top, about twenty-four inches in diameter, is the best variety to use in connection with a large tray, but sometimes an oval top suits some especial place in the room better than the circular style.

This method of serving tea has brought the tray into a popularity that it has not known since the days of our great-grandmothers. Then the establishing of the dining table was a matter of family pride, and silver and linen heirlooms were regarded with profound reverence. The large silver trays of Sheffield plate may still be found as inheritances from past

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generations, and silversmiths now try to produce as good ones in imitation. These trays are too heavy for the afternoon tea table in the parlour; but an excellent substitute is the mahogany tray with a guard of the same material and handles of brass. Sometimes the wood has a sheet of plain glass laid over it as a protection from hot dishes, but this is apt to make it too heavy for easy lifting. Copper trays in hammered work, round or oval, may be found, and round ones in a light, figured brass made by the Japanese. A lacquered tray by the same people is a delicate artistic addition for the serving of tea, but it requires an asbestos mat to protect its fine surface. The parlour tea service naturally makes a claim on the best that the house affords in china and linen. A set of Apostle spoons that has been gathered during a Continental tour, souvenir spoons from different places in one's own country, and others that have been handed down from earlier eras of tea makers, may distinguish this special

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service. Old pieces of china that speak of bygone history are also of interest here. Most precious of all, because of its rarity, is the bit of homespun linen that may adorn the tray, the work of some thrifty, industrious ancestor.

In some households the tea table has a daily usage at four or five o'clock, to break the long hours between an early luncheon and a late dinner. A two-tier table of oak or mahogany is helpful for this every-day service. The top is made considerably lower than in the ordinary small stand, so that a low chair or rocker may be used by the person who pours tea. Its size is ample for tea-making things, and an under shelf is added for extra cups and saucers, and supplies of crackers and sugar.

The selection of china for an every-day tea table should accord with the idea for which it is adopted. Simple decoration that is pretty and serviceable should be the key-note, and conventional fittings must not be too rigor-

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ously followed at a loss of original charm. For a tête-à-tête cup of tea the silver tea ball answers all the purposes of the teapot. Tight tin boxes of sweet and plain biscuit may be ready, to fill the cracker jar, and a small jar of club cheese or Scotch marmalade, and Indian preserves and rice wafers may be at hand for an emergency luncheon at the afternoon tea table.

In a home where the afternoon tea was a daily institution a special room was reserved for the serving, and the furnishings carried out on a different plan from any of the other rooms in the house. The walls were covered with a warm, light-grey paper almost like parchment, and upon this background some old Japanese prints framed in narrow gold bands were hung. The colours that appeared in the prints were repeated in the curtains and rugs: pink in a fine cotton crêpe, blues and greens mingled in the rug. The space between the two front windows was fitted with narrow shelves and painted a cool grey

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like the woodwork. Some Japanese pottery was ranged on the shelves in colours and shapes that were fitting additions to the refined colourings elsewhere in the room. In the wide window sills some small jardinières held ferns in the winter months, hyacinths and tulips in the spring and pansies in the summer. On dark afternoons the Chinese lanterns hanging from the ceiling were lighted, and candles with soft pink shades were placed on the tea table. The furniture was chosen chiefly from the Indian rattan make, chairs, lounges, stools and benches, with a wooden settle built entirely around one angle of the room and painted like the woodwork.

XXVI

SUMMER FURNISHINGS FOR THE COUNTRY HOUSE

IN the country home that is occupied only during the summer months the conventional rules for furnishing and decorating may be set aside for something more original, characteristic and unique. In each and every departure, however, from accepted lines, the idea of comfort should not be excluded.

The common mistake in fitting up a summer home in the woods or by the sea is to introduce too many articles of a trivial nature, a style of furnishing that is obviously unsuited to the main objects that are sought for in vacation days—rest and recreation. Another incongruous element that may often be found in the country home of moderate-priced construction is an attempt to install all the luxurious appointments of the modern hotel. A

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useful simplicity is the true way to bring the temporary shelter into harmonious relations with its surroundings.

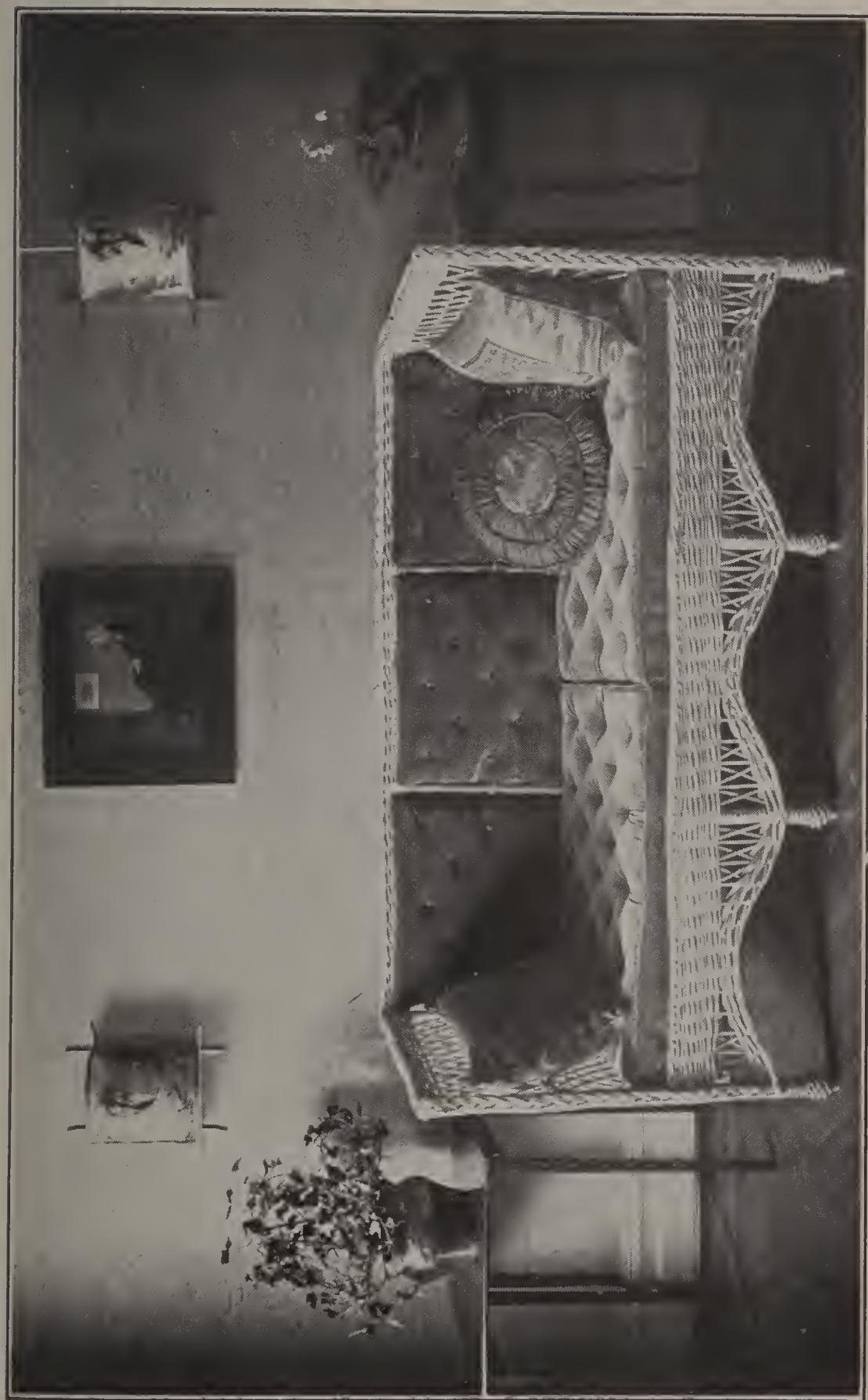
If there are shutters at the windows one set of hangings may be the entire inner outfit. In one country home a cretonne was hung at all of the windows in colours and designs to suit the different walls. In the bedrooms some chintz effects were adopted; in the living room some foliage patterns that resembled tapestry. The washable nature of this material, its good texture and interesting designs made it a pleasant change from muslin draperies. In making up the cretonne curtains a hem was sewed at the top of each breadth and rings attached to slip over a brass rod an inch in diameter. When the room needed screening or darkening the curtains were easily drawn across the glass.

Awnings impart a great deal of style to the exterior of the country house in addition to their having a utilitarian object. Green-and-white stripes are cool-looking for homes with

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little foliage around them, but their fleeting colour makes them a luxury. Brown-and-white stripes fade to quiet tones of grey and white that harmonise with white houses with green blinds. Red-and-white stripes appear the best on well-shaded grounds and give a festive appearance to the home, but the colours are not permanent either in sun or rain. Orange-and-white stripes, in various widths, assimilate with stonework, weather-stained shingles or grey paint and this variety stands the exposure the best of any of the coloured duck that is used for awnings.

In the furniture for the living room of the country home there is wide scope for making a picturesque interior. The contiguity of the piazza, lawn or garden may be remembered by selecting chairs and tables that may be easily transported from one place to the other. Some of the willow pieces fulfil this triple service, and the white canvas chairs, with arms, that are used on shipboard, may be chosen. A steamer chair may be folded together for



WICKER SOFA IN GOOD STYLE. PRINT WELL SPACED BETWEEN SIDELIGHTS. GRASS CLOTH
GIVES A PLEASING TEXTURE TO THE WALLS

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carrying about, and floor cushions may be shifted without trouble.

A swinging settle may be hung near the fireplace if the ceiling beams will sustain its weight. The mission make is the heaviest, but lighter varieties are made in cane and willow. A single swinging seat has also been manufactured for rooms that are too small to accommodate the double size. A lounge chair made of willow or rattan makes a half-reclining bed that may be luxuriously fitted with cushions and pillows. Such a chair may be stationed in any part of the room, and does not exact the wall space needed by a lounge or sofa. A wide divan, however, is the acme of comfort, and a pine or maple frame fitted with a good spring and laid with a well-made mattress may, with a suitable cover and soft pillows, be as satisfactory as the most expensive kind of sofa.

If a plain spread is laid over a divan, the same material may be used upon three large square pillows that are put at the back to

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support others that are lighter in weight. Anyone who is expert in stencilling with colours may originate a divan cover with soft-finished burlap or denim and make a very creditable part of the furnishing at a slight expense. Besides the back pillows that are filled with moss or hair, some small ones of down and feathers may be covered with linen, cotton crêpe, silkoline or gingham.

If upholstered furniture must do duty during the warm weather, it may have slip covers of chintz in the glazed finish, or linen taffeta. The plain, striped linens may be reserved for the covers in rooms that are not occupied during the summer, but their lack of interest bars them from the living room in the country home.

The production of painted furniture has been revived during the past few years, and if the painting can be accomplished at home the unfinished pieces may be bought at a less cost than when enamelled in colours.

If small tables that are light in weight are

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chosen for the living room, their usefulness will extend out-of-doors. Willow, bamboo, matting, cane, rattan and wicker, each by itself or in combination with wood, make a variety, and the shapes may be round, square or oblong to fit into different niches.

Covers for tables are not as much in demand as mats, but one or the other may be an individualising note in the room. Round or square leather mats may be of undecorated materials, or the finest tooling may be added, or a border painted. Heavy linen cut in circular shape may be ornamented with a wide band of embroidery in deep tones of a contrasting colour.

The writing desk or table may be of lighter construction than the one in the town house, but should have the usual accommodations for note paper, pens, ink and other paraphernalia for correspondence. If space is scant, a shelf on hinges, to turn down against the wall, when not in use, is a convenient place for writing or working. Such a table may

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be a valuable little serving stand in the dining room.

A picture screen is a novelty that, intended originally for the living room of the country house, may be utilised with almost as much satisfaction in any other part. The upper portions of the panels are fitted with coloured prints that give a brief pictorial story of hunting adventures. The lower part of the panel may be fitted with a textile fabric or the heavy coverings made for walls—crash or burlap. An expedient used for screening a corner of a living room when meals were in progress was effected with a large clothes-horse (the kind sold for laundry work) which was covered with a linen taffeta printed in a bold, floral design.

An informal arrangement of prints may take the place of pictures which, in a town house, would need to be regularly framed and hung. A set of black-and-white sketches, a number of hunting scenes or some English posters, can be easily transported and tacked to the

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wall for the summer decoration. A number of coloured prints of Indian heads may be grouped under one mat and put up without further framing; or, a binding of dark paper and a glass may be given each separate print and all hung together on the wall. With so many inexpensive, pleasing pictures to draw from, the country home need not miss its share of pictorial effect.

Some further wall decorations, that are significant of out-of-door life and sports, may be provided by the articles used in that connection—oars, floats, lanterns, pennants, guns and fishing rods. If flowers are not available, some green branches and vines may be gathered from fields and woods. Wooden boxes covered with bark may be placed on the steps and filled with red geraniums, to give colour to the exterior of the house at a small expenditure of garden labour.

Rugs of grass matting are the least expensive covering that can be put on the floors during the summer. As these are made in

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widths that run from three to twelve feet, and the length may be whatever is desired, they have a wide scope of usefulness. The colour tones are cool and unobtrusive, harmonising with any kind of woodwork or furniture.

The rag rugs made of cotton strips woven by hand, if deep enough in colour, are a pleasant floor covering for the country living room. While the hand looms do not make wide enough rugs to lay entirely over a floor, the factory-made rugs on the same principle are as wide as nine feet. Scotch rugs are the most practical ones for the living room owing to their good colours, permanent dyes and artistic designs. A further recommendation is the fact of their being woven for use on both sides.

The fireplace is naturally the chief point of attraction in the interior of the country home. A broad, rugged treatment of stonework or bricks is in better keeping here than smooth tiles and highly-finished wood. In one mountain home the hearth was dropped

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a few inches below the floor to make a low seat for the little ones in the family. In another house a tall settle was built on one side of the fireside as a stationary sitting place. A hob at right or left of the open fire is a cosy adjunct to an old-fashioned crane and swinging kettle.

Dining rooms in the country are often finished now in the white paint known as a colonial finish. The idea is being followed in tables and chairs in white enamel paint, and an old set of furniture that is in need of refinishing may receive the new treatment over the old shellac and stain. In a white dining room the cool interior will be further enhanced by a blue-and-white paper on the wall, plain blue linen curtains at the windows, and a rug of blue-and-green on the floor.

A piazza that opens from the dining room, especially if it is away from the front entrance to the house, may be easily adapted to informal meals, breakfasts, luncheons or teas, if it is provided with tables and chairs. Linen

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mats may take the place of a large cloth, and a simple set of earthenware may be substituted for the better quality of china that is used indoors. Suitable for this use are some reproductions of the willow china which are quaint in shape, and some American pottery made for baking and serving which is attractive in colour.

The bedrooms of the country house may receive a treatment full of simplicity and easeful charm. If a tinted wall is adopted the bed covering may be of a flowered pattern in cretonne, or art ticking or dimity; or, if a figured paper is applied to the walls, plain colours elsewhere will balance the effect. Bedside rugs woven in rag-style by hand, or the lengths sewed together to make a single large piece, may be the covering for the floor. If a carpet must be used, some of the mottled ingrains which give a tone without a pattern should be chosen.

Toilet sets will supplement other attractions in this room if selected in good shapes and

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artistic decorations. The range is limited, however, and unless a set whose cost takes it beyond the proportion expended on other things is chosen the washing arrangements may prove disappointing.

The home builder who can plan certain arrangements for summer comfort will not overlook the advantages of an upper piazza. At the front of the house, or in an exposed position, such a porch is practically useless; but when it is properly located with due precaution for privacy it will prove invaluable. An invalid who does not go downstairs will enjoy the fresh air and change of environment from the interior of the house; a child may take out-of-door naps under the protection of a roof and within easy reach of attention; the airing and cleaning of clothes is another use for which the second story piazza affords opportunity.

The country home during the summer months has for a number of people only a transitory interest, as it must be hired furnished, and

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may not be occupied by them a second year. However complete the house in its equipment, the home atmosphere is missing in so temporary an abiding place. One family who made a rented cottage its home during the hot weather originated a movable motto which was transported with other small belongings from the town abode. A slab of chestnut was lettered in old English script:

Home Is Where the Hearth Is

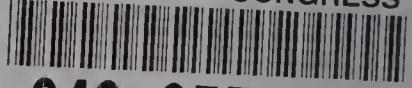
and the words burned into the wood upon a background of dark-brown stain. Wherever the household put up its tent thereafter in vacation days, the movable motto became a feature of the fireside enjoyment.

From this little hint other schemes may be evolved for imparting some touch of the family tastes to the rented home, if only by the carrying of cushion covers, a spread for the sofa, some unframed pictures, flower holders, and table mats. These may be slipped into the trunks that hold the clothing, with very

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slight additional pressure on the contents; and the trouble and expense of sending out a few rugs, a special chair or desk, or curtains and table china from the city dwelling will be more than compensated by the pleasure their familiar presence gives to the household.

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